

DRAMATIC.

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## AN ADJUSTABLE CAMPAIGN SONG.

BY MONROE H. ROSENFELD.

Fling our starry banner to the breeze—  
Shouting—and—  
Down with faction's deadly heresies—  
Shouting—and—  
March we on with gallant pride,  
Firm of purpose, side by side,  
Hail our leaders, true and tried—  
and—

CHORUS.

Onward to the White House sweep—  
Shouting—and—  
Gallantly the step we keep—  
Shouting—and—

Victory upon our banner see—  
Shouting—and—  
Dark and gloomy days no more will be—  
Shouting—and—  
North and South and East and West  
All their honest worth attest—  
These the leaders we love best—  
and—

Keep the ball a-rolling evermore—  
Shouting—and—  
Rally to the fight from shore to shore—  
Shouting—and—  
Proudly see our standard wave,  
On we march the land to save,  
Who can match our champions brave—  
and—

## THE LAUGHING CONTEST AT BUCKEYE BRIDGE.

BY WILLIAM H. HAMBY.

We had really become proud of Grinning Jack. It is true we used to badger him a good deal, and some of us became disgusted with his everlasting chuckle, but we got used to it after awhile and came to look upon him with pride. And after he won this contest, "The Laughing Contest of Buckeye Bridge," we would not have parted with him for a new grist mill.

Jack was a native. He grew up right among us. I never saw him in my life when he was not passing through some stage of laughter. At times it was a roaring, cackling laugh that sounded like a forest fire, but usually it was a low audible chuckle, like the gurgling of water being poured from a jug. Occasionally he sank so low in spirits it was merely a grin—a broad one, though; and old Silas Woodson claims that, after the cyclone blew away his house and killed four of his family, Jack was so cut up that he could only smile. I said he had been laughing ever since I knew him, but I did not meet the young gentleman until he was over two weeks old. However, those who were favored with an early acquaintance say he broke into an immoderate laugh at the first sight of his society dress, convincing all the old ladies present that he would not live a week. From that time to this, twenty-eight years, he has never ceased to smile, grin or laugh, and sometimes do all at once.

Well, as Horace Greeley might have said, he kept everlastingly at this one thing until he made a success of it. He had already won us, his neighbors, over from disgust to admiration, when the event occurred which made his fortune and put us under eternal obligations to him.

One evening in the Fall of '95, while we were sitting around in the country store waiting for the mail to come, old Silas Woodson read an item from his Kansas City paper saying that Joy Pettibone, champion laughter of the world, had just arrived from London, and was stopping at the Savoy.

Now, after hearing that item read, we never stopped to look up his record or anything of that kind. We did not worry a minute about how much laughing he might be able to do. Our only concern was to get him down to Buckeye Bridge, and put him up against Grinning Jack. We felt our national, as well as local, pride touched by a statement that a man from London was champion in anything. So we wrote off immediately, challenging the fellow to a contest. He wrote back, wanting to know our bet. Now that bothered us. We did not want to bet; we knew it wasn't right. But we needed a new school house the very worst in the world, and we did hate to pay taxes. So we wrote we would put up a thousand against a thousand, to be used for charitable purposes, with the understanding if he won we should consider him the charitable object. If we won, the money was to go to the new school house, except a hundred for Jack and another hundred for a barbecue and chicken roast for the crowd. We like to have good times at Buckeye Bridge, and always make suitable provision therefor.

Well, that fellow took us up, and the day was set. It was early in the Fall, and, work being slack, we counted on a big crowd, so we thought best to have it out doors, just in front of the school house. The contest was to begin at two. Old Ben Hanks and Joshua Woford were to be our judges. We picked them because neither had ever been

known to laugh. Old Ben had cowered on the world, and Joshua was always looking for the "Judgment Day" to arrive. We thought they would be less likely to be drawn into the contest than any others we could get. Neither of them wanted to serve, but we prevailed on Joshua by appealing to his local pride, and on old Ben by the prospect of dodging school tax. Pettibone brought his own judge—or "referee," as he called him.

We were not disappointed in the crowd. They came from every direction. Came in buggies, in wagons, horseback and afoot,

the leaves as if watching for the judgment.

The signal was given. The Englishman started in with a good round laugh which could be heard a hundred yards. Jack started out with a good, easy swinging chuckle. Directly those of us standing close began to laugh. Those behind pressed in a little closer, craned their necks to get a glimpse of the contest, and began to laugh, too. There was a good deal of talking and joking at first, but as the laugh spread the talk dropped off. The Englishman would laugh up and down the scale for a rest, but Jack just chuckled on without even the shadow of a variation.

in place. Just then, in running up the scale, the Englishman got too high, and, losing control of his laugh, broke into a series of little shrieks like a hysterical woman. That was too much. Old Hank broke down and roared till he was heard a half mile. A moment later Joshua came down from the sky and joined in with a high treble that popped and crackled like a fire in a cane break. This set the crowd wild. Everybody on the hill was laughing, and could not stop. Hysterical women laughed until they cried and had to be taken away. Old Billy was carried off in a paroxysm. Many, unable to

## AN ADVENTURE ON WHEELS.

Three smart young men and three nice girls—

All lovers true as steel—  
Decided, in a friendly way,  
To spend the day a-wheel.  
They started in the early morn,  
And nothing seemed amiss;  
And when they reached the leafy lanes  
They rode in like this!

They wandered by the verdant dale,  
Beside the rippling mill;  
The sun shone brightly all the while;  
They heard the song-bird's trill.  
They sped through many a woodland glade,  
The world was full of bliss—  
And when they rested in the shade,  
They sat in twos and threes like this.

The sun went down and evening came  
A lot too soon, they said;  
Too long they tarried on the way,  
The clouds grew black o'erhead,  
Down dashed the rain! They homeward  
Flew,  
Till one unlucky miss  
Slipped sideways—Crash! Great Scott!  
The lot  
Were all mixed up like this!—California Curio.

## ANNA CALDWELL.

Is a native of Boston and has been upon the stage since childhood. She gained her first professional experience as a member of a juvenile opera company, singing the prima donna roles in "The Masque," "Olivette," "The Chimes of Normandy" and all of the Gilbert and Sullivan compositions for several seasons. Subsequently she turned her attention to farce comedy and has played the leading soubrette roles with Donnelly and Girard, Ward and Vokes, "A Railroad Ticket" and other companies, winning pronounced success in that line as well as in her earlier efforts. While with Ward and Vokes, a few seasons ago, she met with an accident which compelled her retirement from active professional duties for over a year. Upon returning to the stage she entered the vaudevilles, doing a single specialty in all of the leading houses until she joined her husband, Chas. Wayne, in presenting farcical sketches under the team name of Wayne and Caldwell. Their most pronounced success has been gained in a sketch written for them by Geo. M. Cohan, entitled "To Boston on Business," which affords opportunity for Miss Caldwell to display her talents in character work. Character work, in fact, seems to be a line to which she is especially well adapted, and her portion of the sketch is in equal popularity with Mr. Wayne's efforts, a happy combination which can only result in a continuation of the remarkable success which has thus far attended their efforts in vaudeville. Miss Caldwell has a very attractive and agreeable stage presence.

## THE "BEGGARS' OPERA" AND THE DUCHESS.

When the "Beggars' Opera," by Gay, was produced in 1728 it took the town positively by storm. The King still clung to Handel, but the nobility, with the Duchess of Queensberry among them, flocked rapturously to the "Newgate pastoral." The "Beggars' Opera" had a run of sixty-two nights, unprecedented in those days, and, as one result of its success, Handel became bankrupt. Suddenly there came an order from the Lord Chancellor to stop the new piece; why, is not exactly known, unless it was because the Prime Minister considered himself to be too faithfully represented therein. However that may have been, the theatre had to be closed; whereupon the Duchess of Queensberry took up Gay's cause and vehemently championed it.

Very busy was she in those days, driving about in her coach, asking for guinea subscriptions for printing copies of the forbidden play. And so heedless was Kitty, that she carried her list to the Queen's drawing room itself and had the audacity to ask the King for a subscription. This was a little too much, and her grace was requested to withdraw from the court, Kitty announcing with characteristic composure that the command was very agreeable to her, as she had never gone there for her own diversion, but to bestow civility upon the king and queen.—Good Words.

## ACCOUNTED FOR.

"Henry, I dreamed of planting sweet peas last night."  
"Oh, yes, and, of course you dreamed you made me dig up the ground for you, and that's the way I got this awful cold."—Indianapolis Journal.

## PLEASURES OF OPULENCE.

Dorothy—Pa, I do wish we were rich.  
Dorothy's Pa—How rich would you like to be?  
Dorothy—Oh, awfully rich; rich enough to snub people and still be called agreeable.—Chicago Record.



seen, women, children, boys and girls of every age and condition. The hill was covered long before noon. They brought their dinners—and ate them unsparingly, as they had staying faith in the prospect of a barbecue. In fact, we were so confident of victory the barbecue was already underway.

The Englishman drove up at 1.30, and was ready to begin promptly at 2. He was a dandyish sort of fellow with a solemn face, and very strong, heavy looking cheeks.

A long table was placed in the shade for the judges and contestants.

Pettibone and Jack sat opposite each other, their chairs tilted back lightly, their feet upon the table. The conditions were, "an audible laugh must be continued without a break of over thirty seconds, the contestant making the first break in time to lose the contest."

Old Ben and Joshua looked thoroughly ashamed of their job. Old Ben, looking as sour as distilled vinegar, kept his eyes on the ground. Old Joshua, his face looking as long as a hoop pole, gazed steadily up through

the laugh kept on spreading. A mother held her crying baby up so it might see. It stopped screaming in a minute, began to slap its hands and cackle. People on the outskirts of the crowd pushed up and inquired of one nearer how "it was going." Receiving no answer than having a laughing face turned to him in an unspeakable condition of merriment, they ceased to inquire and began to laugh, too.

Jolly old Billy Bogard was already down on the grass almost in convulsions. Those near were laughing immoderately, and the laugh was still spreading. The talking was hushed, save when one got enough breath to ask his neighbor what he was laughing about, or good naturedly call him a fool.

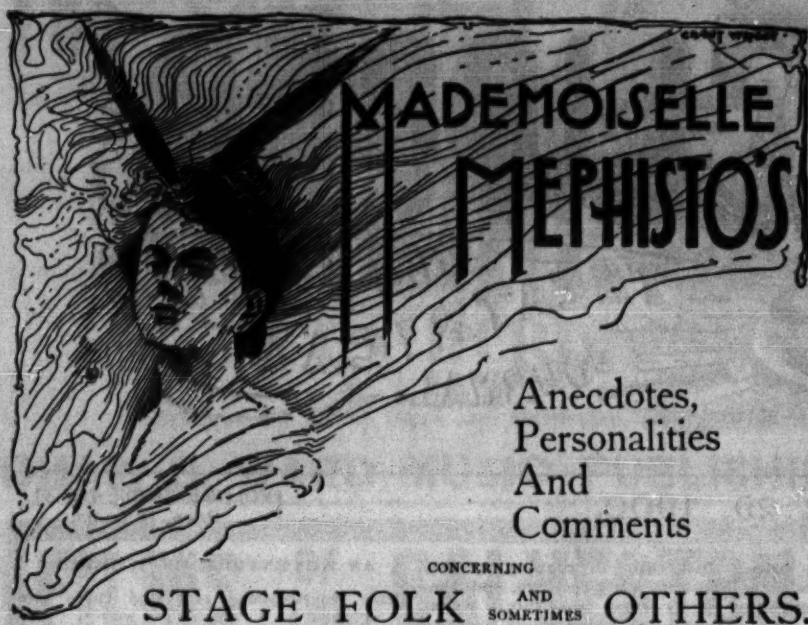
The crowd pressed up closer, some hold in their sides and cackling like geese, others thundering along in a deep bass, like a loaded wagon. I noticed old Hank frequently turning his head away, but Woford still looked at the sky. Directly Hank began to bite his lip, the muscles of his face were contorted by a violent effort to keep them

stay longer, staggered off down the hill out of sight of the crowd, sobered up, called themselves fools, came back and joined in again. People passing along the road drew up at the strange sight of a hill of laughing people, inquired the cause, but, as none could answer, watched a few minutes and began to laugh themselves.

About five o'clock the Englishman began to look worried about the eyes, but he kept on manfully for another half hour. Jack went on serenely, sweetly chuckling as easy as the wind blows. At last the muscles in Pettibone's jaws began to twitch nervously, and a moment later collapsed entirely, letting his jaws lap down clear over the sides of his chin. At sight of this Jack gave a snort and began to laugh in real earnest.

The contest was won. The crowd sobered down enough to heartily cheer Jack, who was not expected to quit at all. The barbecue was the greatest success of the year. We got our school house, and now Jack is getting two hundred dollars a month laughing for a comic opera company.





## STAGE FOLK AND OTHERS.

The splendid success of James O'Neill in his latest production of the ever-popular "Monte Cristo," in which he has played more than 3,000 times, reminds us of the fact that the stage is most deeply indebted to the Emerald Isle. That fiery, volatile, persuasive Irish temperament, when fused with the dramatic instinct, produces players whose versatility, grace and eloquence compare favorably with the finest histrionic representatives among the French,—the people whom the Irish most nearly resemble. Unmistakably Hibernian are many of the illustrious names in English dramatic history,—yes, and in poetry and oratory.

In early times, Erin produced Macklin, Daggett, O'Neill and Wolcott. We of later days have seen such characteristic sons as Dion Boucicault from the South and Barry Sullivan from the cooler North.

James O'Neill is now the best example of Irish dramatic genius. He possesses it in its most refined and picturesque aspects. Kilkenny, memorable in ancient feline history, is the birth-place of this handsome and brilliant player. His childhood was passed in the shadows of its gray cathedral, its historic round tower, and among its monastic ruins. He played in the mossy moat of Strongbow's ancient castle, and saw the gowned collegians enter the portals of that place of learning where Swift, Congreve, Farquhar and Bishop Berkeley drank their youthful fill of knowledge. It was in this quiet haven of Catholicism that he received the deep religious impressions that have influenced him throughout his career.

He came to this country at the age of seven. While yet a lad, he lost his father, and from that time had to battle alone for existence. His first employer was a clothier, with whom he worked for a couple of years, meanwhile chafing at his lot, and resolving to accomplish something more to his artistic taste and ability. Later, the stage seemed to offer to him a promising field, and he adopted the profession of actor,—and we are all aware of the grand triumphs he has achieved.

O'Neill came home at the end of last season with cash and to spare. He decided to treat himself, and to the very best,—so began with horses. During his wanderings in and about theatrical territory, he came across a beauty of a team which he bought and settled for there and then,—the price being quite a bit over a thousand dollars. The bargain was an exceptional one, for the pair was worth more than double the money. Giving the dealer his New London address, and being assured that the horses would be shipped that day, he hastened around to the Lieber offices, to acquaint the boys of his luck.

They failed to congratulate him as warmly as he had expected, and instead, poured into his disappointed ear recent newspaper tales of how certain smart teams had been sold by sharpers at absurdly low figures, spot cash, and never delivered. After hearing a few of these, O'Neill began to worry some, and to wonder whether or not he and his hard-earned had been parted for naught. He didn't wait for the elevator but tore down four flights of stairs, thence four blocks away, to the little stable where he had paid out his money. The solitary hostler informed him that the proprietor had just driven away with the team which he was going to ship, though from what point he knew not,—and that he would not return till next day.

O'Neill then worried some more, and made other inquiries to which he received rather unsatisfactory answers. Returning to the Knickerbocker Building, he made the boys aware of certain misgivings that permeated his being. They kindly comforted him by agreeing with him that his worst fears were well founded. George Tyler offered to bet his next month's income against a fresh roasted peanut, that he would never again behold horses or price. Bet not taken.

Late in the evening he telegraphed to his place in New London, but no horses had been delivered. Now, he was sure he had been unhooded, and the boys gave him no encouragement to the contrary. He worried until morning, then sent another telegram.—Nothing doing. Then he went around and interviewed stable boy.—No results. He then made inquiries at a neighboring livery, and found that the stable had been occupied but a few days by new tenants of whom nothing was known. On returning to the office to get some advice, a telegram was handed to him, dated New London, which he read to the boys in a husky voice.

"Team just received in good order."

"Say Tyler,—I wish I'd risked that peanut," was his only remark.

The laugh was on Francis Wilson the other night, and his own laugh was loudest. A curtain call after the first act was nat-

urally and most deservedly expected. A droll reappearance of the star was arranged in this wise. Wilson was to scurry across the stage driving a little goat cart.

At the fall of the curtain he hustled into the wings and tucked himself into the cart and sat all ready to do the little extra turn which was expected to bring down the house. No hand,—consequently no rise of curtain. Then came the laugh behind the scenes as Wilson climbed out and Wilhelminus Capricornis, commonly known as the Billy Goat was led away to rest until his regular turn.

Friends of Jeffries and admirers of pugilistic pursuits will be gratified at hearing of the histrionic success of their champion. At this time a few facts concerning this young California giant won't be amiss. He spends gaily to having been on earth for twenty-five years, during which time his feet have grown to fill number ten shoes,—well shaped feet, too,—and the fist that has knocked out Fitz, Sharkey and Corbett looks all right in a number nine glove,—dress glove, I mean,—I don't know the number of the other sort. The scales register two hundred and twenty avoirdupois when he steps on.

While training down at Brady's Allenhurst place recently, his brother Jack picked up a poor little half-starved kitten which he took home to "Jeff," as his familiars call him. He is extremely fond of animals and this small one appealed to his ever ready sympathies. He fed and cared for it and in a few days the little tramp looked as sleek as the others of Jeffries' animal family, which by the way, consists of fourteen dogs, all sizes and sorts.

One day Miss Boxer (a name she afterwards earned) greatly amused those around, disporting herself after the usual manner of kittens. During her antics she made a spring at Jeffries' hand then gave it a pugilistic pat with her little paw. This suggested the idea of training her in the science, which Jeffries set about doing, and in a few days she became quite an adept. Miss Boxer's opponent set her upon a table, then points his finger at her. She eyes it warily for a moment, then creeps inch by inch to within striking distance, and slowly settles back on her haunches, at the same time almost imperceptibly raising her paw preparatory to a strike. Suddenly it shoots out as quickly as a flash and before Jeffries can duck his finger, the small boxer has scored a hit which the finger quickly returns,—and the match is on. Blows, punches and taps are rained back and forth with lightning rapidity, and all according to rules. Miss Boxer never hits or is hit below the belt, and she has good wind and staying powers, and will stick to the ring until utterly worn out by her pugilistic exertions. Her adversary usually fights with his left hand, and he by the way, though ambidextrous, is left-handed while using the pen.

How Billy Beach,—as his friends call him,—met his Waterloo in the person of Nestor Lennson, is a tale he tells on himself. It seems he used to be rather fond of putting on the gloves with his friends and in almost every bout, he came out victor. He began to think he was invincible and got so that he would challenge at little or no provocation, just for practice, you know.

One night as he and Nestor Lennson were absorbing a little liquid refreshment, a slight dispute over an unimportant question arose. Finally Mr. Beach, with serious set face and in deep, foreboding tones said:

"I will see you outside."

Things looked ominous for Lennson who never in the world would impress one as a fighter, in fact to the contrary,—one who would be apt to settle any little difference in a most pacific and gentle manner.

Not many minutes later, Billy appeared at the home of a friend who lived in the neighborhood, looking very much shattered and with a weary looking eye which had happened to have come in the way of Lennson's unkind fist.

"Hereafter when I'm to meet Lennson, I'll sprint," was all he said.

Marion Ballou, the delightful little ingenue who is now so firmly fixed in the affections of the Pittsburgh public, was born and brought up in that region where Mary Wilkins' Cape Cod folks flourish. A part of every Summer is spent there with her parents. Of course she is an object of great curiosity and solicitude to her friends and to the old settlers who saw her grow up. They are exercised over the fact that she has gone out into the wide world and has become a "theatrical lady," as they call her. When she goes home for a visit they take notes of her dresses and copy them in crude styles. They find out what books she reads, and read the same.

One elderly spinster of the town called

while Miss Ballou happened to be reading "The Prisoner of Zenda." She asked the title and on being informed, held up her hands and shook her side curls in disapproval, at the same time exclaiming:

"Marion Ballou, you ought to be ashamed of reading them there wicked convict stories!"

"The Greatest Thing in the World" has established Sarah Cowell Le Moyne most firmly in the list of stars.

"She's certainly a lucky woman," remarked a young critic. "Just think, only two seasons on the stage, in 'Moth and the Flame,' and in 'Catherine,' and yet so finished and successful."

"Yes," said an old-timer, "but consider the study and time she has spent away from the glare of the foot-lights perfecting herself in her art."

As a young girl, she made her debut in Palmer's Union Square stock company, and was content in maid's parts, then she scored a hit in "The Dancheffs" as the old woman. After marrying W. J. Le Moyne, she retired from the stage and became the foremost reader of Browning and Shakespeare. In this work she gained and still retains an immense following of society women. While abroad, she had the supreme distinction of reading for the Princess of Wales. This was an honor rarely accorded. Most any one with a little influence, may meet the Prince, but comparatively few players meet the Princess.

The poet Browning himself gave her his interpretation of several of his favorite poems, and she considers the reading of his own works to Robert Browning, the greatest honor of her career.

Mrs. Le Moyne intends to put one of this author's poetic plays upon the stage and she is the only one who is fully equipped to do so successfully, for she has had ten years' faithful study and training in the work, which will insure an artistic and faithful presentation of the play.

Her success is due more to study than luck.

M'LLS. MEPHISTOS.

## New Plays.

### "On the Quiet."

A comedy, in three acts, by Augustus Thomas, was given its first production on any stage Sept. 21, at the Lyceum Theatre, New London, Ct., by William Collier and company. The story: Robert Ridgway, late of Yale (expelled for mischievous conduct) loves Agnes Colt, heiress to twenty million dollars left her by her father. Four miles of this money belong to her without conditions, but the vast residue is hers only on condition that she marry, and marry with the full consent of her brother Horace, who is also her guardian, and her sister, the Duchess of Cardinale. The duchess readily assents, but Horace Colt denies consent, having designs for an ambitious foreign alliance that will help him financially in Wall Street. The true lovers plead, and the sympathetic family and friends raise such a storm of protest against Horace that he is moved to relent to a peculiar proposition. If Ridgway will go back to Yale and finish his course there with honor (a four years' process), he will have the consent he needs and clear Agnes' title to the sixteen millions hanging in the balance. The lovers accept the trying proposition, and the first act ends with the curious solution of their mutual fears over the long separation confronting them. The second act shows the lovers' progress. The Duke of Cardinale, who has been introduced here, and many funny incidents of college life are here introduced. Horace hopes to catch his sister and Ridgway breaking the first condition of the proposition, i. e., that they shall not see each other or hold any communication during the four years' penance. Through his discovery he hopes to break the marriage entirely. The Duke of Cardinale, who thinks his wife does not love him, attempts to find out definitely by means of a plan suggested by Robert. This plan comprehends a recherche wine breakfast with some male half sirens, and the sudden entrance of the wife, who has meanwhile been telegraphed of her husband's "perfidy" on the questionable scene. The Duchess arrives and almost simultaneously with Bob's wife, sister and the family minister. The odd mixture of characters and cross motives in this act provides much comedy, which reaches a hilarious point by the entrance of McGeechey, a trapeze artist, New York tough bookmaker, bent on purposes of blackmail, and who, by reason of possessing a certain compromising document, is really master of a much tangled situation. The third act shows the elopement of Ridgway and Agnes on the former's yacht "Coryphæe." This is an interesting scene, in which one which, it is claimed, is new to the stage. Not only the interior of the yacht's cabin, but the deck, sails and actual working of the ship, together with the broad expanse of Long Island Sound, is shown, with the various nautical incidents and accidents warranted to provoke laughter and amusement in plenty. The yacht runs aground, is overtaken by the brother, accompanied by the other characters in the play, and a curious and surprising denouement quickly results. All ends happily,—the brother is mollified, the complete assembly of characters join the elopers for a honeymoon cruise. The cast: Robert Ridgway, Wm. Collier; Judge Ridgway, John G. Saville; Phoebe Ridgway, Helena Collier; Horace Colt, Brigham Rovee; Agnes Colt, Louise Allen-Collier; Ethel, Duchess of Cardinale, Katharine Mulkins; Duke of Cardinale, Charles Douglas; Dr. Wolcott, Walter Craven; Hyde Ogden, Geo. W. Parsons; McGeechey, Thomas Doyle; Hix, Geo. H. Robinson; Gibson, Thomas Garrick; Peterson, Eugene Jellis; Sarama, Sochiro Olds; Lucille, Laura Palmer; Walter, R. F. Krauser; Pearl, May Fletcher; Lottie, Ninette Thullen.

### "A Free Lance."

A romantic drama, in three acts, by W. A. Tremayne, was produced for the first time on any stage Sept. 3, at Taylor's Opera House, Trenton, N. J., by B. B. Mantell and company. The story is slight and may be briefly told. The scene is laid in Wolsburg, in the North of Germany, and the time is the year 1450. The Princess Hilda, a charming girl of twenty years, falls in love with Sir Rudolph, a free lance knight who is believed to be of humble birth. Rudolph incurs the anger of the Chancellor, Count Oscar von Bergman, and is about to be executed, when Hilda, like another Portia, brings forward another technical point of law and saves Rudolph's life by claiming him as her slave for a year and a day. Her cousin, Gottfried von Bergman, who is under the control of an unprincipled woman named Magda, plots to kill his father, the Chancellor, and have Princess Hilda convicted of Magda's murder and other naughty things, so that Magda may become his wife and inherit the throne to which Princess Hilda is entitled. But Free Lance Rudolph discovers Gottfried's plans, becomes Princess Hilda's champion and kills Gottfried in a duel. It subsequently eventuates that Rudolph, instead of

being of humble origin, is a prince in his own right, whereupon he marries Hilda and everything ends as merrily as a marriageable belle after receiving her twenty-fifth advantageous offer. The play was a decided success, and the full cast was as follows: Sir Rudolph, "A Free Lance," Robert B. Mantell; Count Oscar von Bergman, Reginald Carrington; Gottfried von Bergman, John Sutherland; Otto, David H. Young; Nicholas Mond; Schmidt, W. Hudson; Karl, Leopold Lane; Landlord, William Mooney; Magda, Evelyn Carter; Freda, Ethel Bruce; Frau Schultz, Aida Rivers; Princess Hilda, Marie Booth Russell.

### "In the Palace of the King."

A dramatization, in six scenes, by Lorimer Stoddard, from F. Marion Crawford's novel of the same name, was given its first production on any stage Sept. 17, at the New Richmond Theatre, North Adams, Mass., by Viola Allen and company. The story of the play has been surrounded with enough historical incident of the time of Philip II and Don John of Austria to give it a plausible semblance of truthfulness, and the intrigue which makes up the play from beginning to end has been cleverly handled. The action of the play takes place in the evening. Don John, just returned from his great victory at Granada, finds himself still in love with Dona Dolores de Mendoza, daughter of the captain of the household guards, Don John's half brother. Philip secretly loves Dolores, and is jealous of Don John's great popularity. The first scene discloses the situation, and the second contains a love scene between Don John and Dolores. The third scene contains a stormy interview between Dolores and her father, who strenuously objects to the proposed alliance between Dolores and the prince because of his loyalty to the king, who objects to the marriage. Now comes the Princess of Eboli with her plotting. She also loves Don John, and meditates the ruin of Dolores. She plans that Don John shall surprise Dolores in the presence of the cardinal, and that his jealousy shall be aroused and that Dolores shall be dishonored in the next scene the friendship of the court fool for Don John and Dolores is shown. The lovers make their plans for a secret marriage by the cardinal, and Dolores, in a scene with Don John, persuades him not to rebel against Philip, as he had resolved to do in order that he might set up a kingdom of his own, when his right to marry Dolores would be unquestioned. The action now changes to Don John's apartments, where Dolores and the cardinal have hidden themselves. The king appears and tells to Don John slanderous tales of Dolores. The cardinal comes out of his hiding to reproach the king for the injustice he has done Dolores. He gives him his defiance and accuses him of the murder of his son and his wife, whereupon Philip strikes him with his dagger and he falls, apparently dead. Philip induces Don John to take the responsibility of the supposed murder on the ground that a war between church and state would result if it were known the pope's representative had fallen by the king's hand. Dolores in her concealment is a witness to the episode. In the next scene, before an assemblage in the throne room, Don John, in spite of the protest of his wife, declares that he has killed the cardinal, whereupon he is placed under arrest in a stormy scene. Dolores in her despair mounts the throne and declares Don John's innocence, but only so much of her story is believed as reflects on his honor. In the closing scene Philip treacherously condemns Don John to death, but through the faithfulness of the court fool proof is placed in the hands of Dolores by which she can expose the plot of the princess. She also forces Philip to release Don John by threatening to tell the court all she knows about the cardinal's death. At this juncture Philip, by force, has her at a disadvantage, when he declares the triumph of Don John and Dolores is complete. The cast: Philip the Second, Charles Kent; Don John of Austria, Robert T. Haines; Cardinal Luis de Torres, Edgar L. Davenport; Antonio Perez, C. Leslie Allen; Miguel de Antona, William Norris; Captain de Mendoza, Clarence Henderson; Don Lopez Zapata, John A. Holland; Don Manuel, Frank Green; Don Jamie, Eugene Swenland; Don Giovanni, John P. Jordan; Master of Ceremonies, Gustave Frankel; Rudolfo, Harry Ford; Pedro, Master Dosterwick; Diego, Master Martin; Elvezio, Master Carter; Anna, Catherine Curtis; Ana de la Cerda, Marie Van Dresser; the Duchess of Medina Sidonia, Blanche Moulton; Mme. la Comtesse de Baume, Jessie Bradford; Dona Mencía, Isabelle Parker; Dona Ines, Gertrude Norman, and Dona Maria Dolores de Mendoza, Viola Allen.

### "Hodge, Podge & Co."

A musical comedy, in three acts, adapted by George V. Hobart from the German farce entitled "In Himmelhof" ("A Heavenly Home"), was given its first production on any stage Sept. 5, at Polli's Theatre, Waterbury, Conn., by P. Dailly and company. The story: Hodge, Podge & Co. are poster printers in New York. Hodge has married Carmenita, a female treader from Spain, who posed for some posters, and lives for the Summer with his wife, and two daughters by a deceased wife, at Villa Villamora, near Wilmington-on-the-Hudson. Hodge, Podge & Co. employ Ledger O'Maine as book-keeper. He is recommended by Minnie Rousmitten, the German servant in the Hodge household, as a man who has deserted his wife and child. She tells him his wife, Rosa, knows where he is employed and has written to the firm. This letter to Hodge, Podge & Co. is to expose the clerk. He writes in such a way that Podge, who receives it, believes that either himself or Hodge is the culprit. He goes to Hodge's Summer home and shows him the letter. They both have had a past and conclude they must atone for it by adopting the boy whom Rosa writes she will send them. Rudolph Rosten, a gay youth in New York, has an adventure with a woman. She lures him to Central Park, where a notorious criminal, Knock-Out Charley, knocks him down and robs him. His friends chaff him so much about his mishap that he leaves the city and goes to Wilmington. He becomes infatuated with Hodge's daughter, Priscilla. This infatuation brings him to Villa Villamora, where he is mistaken by Hodge and Podge for the boy sent by Rosa. To his surprise they tell him they adopt him as their joint son and take him into their firm. Seeking adventure, he is willing to be adopted by Hodge, unknown to Hodge, has a daughter by a former marriage, who is at school at Hudson. Her chum is the sister of Don Antonio D'Carerra, Carrara, who formerly loved Mrs. Hodge in Spain. Marquita, the daughter, not knowing of her mother's marriage to Hodge, has sought to reunite her to the Don. This brings a very Spaniard into the plot. Minnie, the German servant, loves Hyde, the village policeman, who is brought conspicuously into the story because Hodge and Podge believe he is seeking to arrest Rudolph, their jointly adopted son, whom they confound with Knock-Out Charley. They have seen a newspaper containing Rudolph's portrait, underlined "Knock-Out Charley." By mistake the victim's picture has been printed as that of the criminal. Rosa Rosten, Rudolph's mother, comes to the villa to thank the firm for what they have done for her son. Both Hodge and Podge make her for Rosa, the deserted wife, and she is absent in the next scene. The contrition of Hodge and Podge that their deserted child should have become a notorious criminal, and their desire to save him

from Sing Sing; the efforts of Hodge to keep the adoption of Rudolph and the identity of his mother from Mrs. Hodge; her endeavor to conceal from Hodge that she has a daughter; the pursuit of Carmenita by the Don; the love of Marquita for the Don's son, and the love of the policeman for Minnie, combined with the complications created by Rudolph himself in his love affair with Priscilla, form the basis of a fun structure of constantly increasing interest. The first and last acts are laid at the Villa Villamora, Howlinghurst. The scene of the second act is the model room of Hodge, Podge & Co.'s poster print.

### "The House That Jack Built."

A comedy, in three acts, by Geo. H. Broadhurst, was presented for the first time on any stage at Youngstown, O., Sept. 12. As in most of his farces, and particularly in "Why Smith Left Home," Mr. Broadhurst takes a satirical theme as the basis of his play. On this occasion, instead of winging his shafts against the tyranny of domestic servants and various labor unions, he aims them at the folly of a rich young girl who has a tendency to socialism and thinks that she would prefer love in a cottage to love in a mansion. She is the daughter of Dr. Jack, an eccentric individual who has been occupied for nearly seven years in building a home for himself at Hastings-on-the-Hudson. As the house is practically completed, the doctor has issued cards for a house warming, but to his dismay he discovers that the paper hanger has been carefully looting, and that it appears impossible to have the reception room finished on time. He is very anxious to secure the advice of Sir Edward Singleton, a great authority on decorations, regarding the color scheme for one of the rooms. Sir Edward has seen Miss Jack and fallen in love with her. On his arrival he learns from the paper hanger that she does not believe in baronets, landed property and hereditary wealth, and to meet her on her own ground he persuades the paper hanger to get him a workman's suit and to introduce him as his brother, who has come to assist him in his work. No sooner does Miss Jack see this supposed workman than she is immediately attracted by what she considers a magnificent specimen of the American artisan, and the love interest between the two is quickly developed, culminating in a comedy in the last act, where Sir Edward, posing as a workman, shows her the many things they would not be able to get on his wages of twenty-two and a half cents an hour. Among Dr. Jack's guests are Mrs. Dooley and her daughter Florence. Mrs. Dooley, who is very anxious to have a baronet, is a nobleman, discovers that Sir Edward is masquerading as a paper hanger. She, however, mistakes the genuine workman for the aristocrat. Matters are finally straightened out and all ends well. The cast: William Slab, Thos. A. Wise; Percy Huntington, Alfred Klein; Sir Edward Singleton, Charles "Harry" Dr. Jack, Herbert Ayling; Bedford Madison, Fred W. Peters; Bedford Madison, Jr., Roy Fairchild; General Hilt, Harrison Armstrong; Herman, Alexis Law Gasko; Seth Tronty, Frank Short; Dobson, J. K. Henton; Glazier, Albert Amberg; Mrs. Dooley, Mrs. Annie Yeamans; Hester, Harriet Douglas; Japonec, Annie; Arranger, Florence, Grace Dudley; Lily Linton, Jennie Yeamans.

### "Minister Extraordinary."

A comic opera, in three acts, book by Beardsley Woods and music by Barclay Walker, had its first production on any stage at the Sipe Theatre, Kokomo, Ind., Sept. 5. The scene of the first act is on the deck of a United States transport which is conveying General Bluff, Minister Extraordinary of the United States, to the Squee Gee Islands, who is accompanied by his wife and daughter Marigold, by Adam Upp, a promoter, and as a missionary, who is secretly making love to Marigold, and Widow Brown. The second act shows the arrival of the transport at Squee Gee during a severe storm, and the boat in which General Bluff lands is separated from the rest of the party. The island proves to be inhabited by Japonec, Arranger, who is about to make a stew of the general when as a last resort, he remembers that music has charms to soothe the savage breast. He charms them with a song, and is made chief of the band. The general finally discovers the king's palace. The king proves to be a Jew by the name of Japonec. Arranger sets himself up as king and has an unmarried son. Mrs. Bluff, who is very anxious to secure a title for her daughter Marigold, enters into negotiations with the king to have his son marry her daughter. The Jew consents, after objections to accepting money in lieu of cash, the dowry of Marigold. Arranger's plans are made, and the wedding scene is shown in the third act. Adam Upp, the supposed missionary, is pressed into service as the minister to perform the marriage ceremony, but while the guests are all assembled in the dining room Marigold decides that she loves Adam Upp better than the Jew, and the promoter confesses that he is not a missionary and they are married. The cast: General Bluff, Harry Brown; Mrs. Bluff, Sylvester Cornish; Marigold, Beatrice Goldie; Widow Brown, Nettie Black; Captain Kidder, J. Russell Powell; Adam Upp, Rolford Ryan; Isaac Elmer, Elmer Woods; Beardsley Eugene Rogers; Pollydore, Mignon Phillips.

### "Jew of the Bar Z."

An original comedy drama, by Forbes Heermans, received its first production on any stage Sept. 4, at Peattie's Academy of Music, Fishkill Landing, N. Y., by Belle Archer and company. The story deals with the family and employees of Dr. William Mayfield, a scientist and owner of the Bar Z ranch, the Bar Z representing the brand of this ranch burned on the animals belonging to Mayfield. Bar Z meaning a dash and the letter Z. At the beginning of the story Dr. Mayfield's son and daughter are both absent, the latter having been sent to an Eastern school, and from there she enlists as a nurse in the Red Cross service in Cuba. Maximo Quigg is the doctor's half bred foreman. He exerts a remarkable influence over his employer, and by telling him that his son has got in trouble, and needs large sums of money to get free, he has managed to get thousands of dollars from the scientist. Quigg knows more about catching bugs than he does about running a ranch. A Mexican pal of Quigg's brings to the ranch a thousand head of cattle on which the brand "J—S" has been changed to "J—E—S." Quigg decides to disguise the housekeeper and Tom Hayes, the assistant foreman, as a woman, and obtain permission to do so. The unexpected arrival of Jessie Mayfield from Cuba with her friend, Sophia Lane, from New York, prevents the consummation of this plan, although Quigg succeeds in selling the herd of cattle to Dr. Mayfield for \$20,000. He purloins the receipt after delivering it to the doctor. James Spencer, of Wyoming, and formerly sergeant of the Rough Riders, appears, and is engaged on the ranch. He was formerly the owner of a herd, and because of his Cuban experiences, he is thrown much in the company of Miss Mayfield, whom he loves. She refuses his attentions, however, saying that she will never marry any but the soldier who saved her life at San Juan. Isaac Norton, as sheriff and special officer of the Wyoming Stock Growers' Association, appears as a detective tracing the theft of

### THE ROAD TO FORTUNE

Is not always easily found, but the road to the West always selects by experienced travelers is the Pennsylvania—It offers superior advantages.



THE "SUPERS" in "Sporting Life" struggled for more pay 18, but the ushers and other attaches of the house took the work up nicely, and 19 a new lot of "embryo actors" made up the crowd on the stage.







OUR LONDON LETTER.

(FROM OUR OWN CORRESPONDENT.)

LONDON, Eng., Sept. 12.  
A tempest of considerable violence is raging in the theatrical teatop here, at the moment the storm centre being located at the St. James' Theatre, where Sydney Grundy's "original play, in five acts," called "A Debt of Honor," was produced.

It began with a stiff breeze in the form of a letter to the press written by Mrs. W. K. Clifford, a literary woman, who called attention to the "singular coincidences" occurring between the Grundy play and one written by herself for the Kendal, called "The Likeness of the Night," which is in so advanced a stage of preparation that they have it well rehearsed for production on tour. Mrs. Clifford's letter is too long to quote, but a sentence from it gives her contention, which is to the effect that in regard to many points of plot, situation and character, Grundy's piece is virtually—though, of course, quite accidentally—an adaptation of my play. She goes on to say that her play was founded on a story she wrote and had published in 1885; that she dramatized it in 1894 and sent it at once to Mr. Alexander, who refused it, "but was much nice about it, and thought sufficiently well of it to read it again." The second reading took place in 1898. In 1897 a Dr. Kellner, of Vienna, accepted it for translation, and in February, of this year, Charles Hawtry "most kindly gave a copyright performance of it at the Avenue Theatre. A month later it appeared in *The Anglo-Saxon Review*, the quarterly publication edited by Lady Randolph Churchill, "for all," as Mrs. Clifford remarks, "who run, and pay a guinea to read." She concluded her epistle by saying: "This statement is made in justice to Mr. Kendal, who had put the play into rehearsal, and to myself, lest it should still produce the effect of plagiarism, which Mr. Sydney Grundy has accused of plagiarizing Mr. Sydney Grundy."

Mr. Grundy was at once extensively interviewed and denied all knowledge of Mrs. Clifford's play until long after his had been completed. He also epitomized various verbal denials in a letter which concluded: "I do not know of the existence of the play, and it was published the following month in the *Anglo-Saxon Review* for all who run and pay a guinea to read. I do not run, and I did not pay a guinea; nor did I meet anybody who did. My play was written, and in Mr. Alexander's possession, two years before I heard of the existence of Mrs. Clifford's play and story."

There is a trifling lack of civility in his declaration that he had met no one who had paid a guinea to read Mrs. Clifford's play—and the other literary gems—in *The Anglo-Saxon Review*, both toward Mrs. Clifford and Lady Randolph Churchill, and he also gave a sly slap at the former by saying that she probably had had the idea of her play for twenty years as he had had the idea for his. His idea, he said, was born of a short play, called "In Honor Bound," which was produced in 1886. He also said: "I am sorry for Mrs. Clifford, but I do not think she ought to alter her play by a word or a sentence. If she had written to me instead of to the papers, I would have written to Mrs. Kendal and urged her to use the play just as it stands. Why alter it? All the critics will say that it is much better than mine, and the women will have over it."

Nor was this all, for a day later he added: "There is no reason why she should be distressed. 'The Likeness of the Night' must be produced, and I should be sorry to see it have just been sent to Mr. Kendal strenuously urging him to adopt that step. It is absurd to fancy that the success of the play will be in the slightest degree jeopardized by what has happened."

As for Mr. Kendal, he seems to have taken an unduly pessimistic view of the matter, seeing the vast amount of free advertising both plays have had. When interviewed he said: "I have seen Mrs. Clifford's letter, and I quite agree that it is a painful coincidence for her and Mr. Grundy as well. It is also extremely unfortunate for me. I had completed all my arrangements for an early production, my company is selected, and I had gone to considerable expense in having special scenery painted. It is one of those remarkable circumstances over which no one appears to have control. Personally, I do not desire any change whatever in the play, and if my play is carried out as fixed, I shall produce it very shortly in the country. I have seen both plays, and at the time I was struck with the remarkable similarity; but then, of course, that is a question for the authors to decide. All that concerns me at present is the unfortunate position I find myself placed in."

Mr. Alexander, of course, denies that he showed Mrs. Clifford's play to Mr. Grundy or even mentioned it to him, and he, too, has been writing letters to the papers. In one of them he says: "I did not name Mrs. Clifford's play to Mr. Grundy, and I have never discussed it with him. I am now waiting for the authorization from the States, and if it comes I shall set to work at once. I saw the play in London, and, although I do not understand English, it was possible to follow the action to the end with undisturbed interest. The play would be in one act and two scenes, divided by a symphonic intermezzo. It has a sentiment, a passion, which haunts me; I have it constantly ringing in my head." Asked if you do not get the authorization, "asked the intermezzo," "Well," he replied, "laughing, 'I must try to throw off its influence and begin again the search for a subject.'"

Propos of operatic matters the Carl Rosa Company has secured a new recruit in Eugenia Barker, the American singer, who makes an ideal Arline in "The Bohemian Girl," as well as a delightful boyish Siebel. She is described as "a typical American, with a rich amount of Southern originality of expression. Her naïveté and brilliancy she inherits from her mother, who, by the way, was a French woman, and died when Eugenie was but a child, but whose memory is almost an adoration now in the life of her gifted daughter. In person, slight and petite, with exceedingly developed chest muscles, from long study, Miss Barker is a dainty, snuvs creature—fire and sympathy combined. She is like most sensitive artists—nervous, ill light and shade, eyes expressive of both sunshine and rain, but with a tiny face radiant with merriment, and hands that are a replica of Bernhardt's."

Messrs. Blackwood will soon publish the life of the famous actress, Helen Faucit (Lady Martin), by her husband, Sir Theodore Martin. The volume will contain a selection from Miss Faucit's correspondence, and a diary kept by her throughout her active career, which is rich in reminiscences of the eminent men and women of her time, both on and off the stage.

Carl and Theodore Rosenfeld have taken a long lease of the Passage Theatre and Panopticon, in Berlin. The theatre will be conducted as a first class variety house. The Panopticon, which contains the most famous collection of waxworks in Germany (like Madame Tussaud's in London), is also devoted to the exhibition of living curiosities. The reopening, after redecorating, will take place Nov. 1.

A gift hitherto presented only to royalties. This choir will perform twice every evening at the Palace, at nine and ten o'clock, and only in concerted music; but, in order to give a large public the opportunity of hearing these singers, Mr. Morton has arranged a series of matinees on Thursdays during the engagement, at which, besides choral music, the soloists of the choir will sing national airs. One or two variety turns may be introduced into the afternoon programme, but Mr. Morton wishes the matinees to resemble the usual "recital," and not to take the place of the Saturday matinees, which will be resumed. The choir numbers about thirty members, and it has been described as a choir of soloists, "each appearing to be equal to the other." Clara Novello Davies is, by the way, not related to Mme. Clara Novello.

Sueci is going to stay again for forty days, this time at Paris. There are two curious points about his present effort. One is that he is going to stay at the Theatre of Gay Authors, the other is that the proceeds will go to the charitable fund known as "The Mouthful of Bread." The price of admission is to be six cents.

The Japanese art of self defense, known as "Judo," is to be demonstrated at the Alhambra in October by three of its famous exponents, the most renowned of whom is Yokoyama, the chief instructor of the Tokio police and champion of Japan.

Fred Terry writes to one of the papers to say that it is an exaggeration to say that Hartley Manners wrote either most of the dialogue or the last act of "Sweet Girl of Old Drury." Mr. Manners revised the dialogue to "make it suitable for a London audience," but the play is in every sense the work of Paul Kester.

Forbes Robertson's production of George Bernard Shaw's "The Devil's Disciple" recalls an incident that took place on the night of "Arms and the Man" at the Avenue Theatre. When Mr. Shaw took the "call" for "author" he was cheered so enthusiastically as to be for once nonplussed and tongue-tied. Some one in the gallery saved the situation by calling out the one word "Spoof!" which is English slang for a joke.

Signora Duse has signed an engagement for a series of performances at the Dona Aurora Theatre, in Lisbon, commencing in November. Her daughter Elizabeth, according to a German journal, is a young lady of nineteen, who has just completed her education at Munich. Her great ambition is to become a college teacher, and she is now studying for the German University degree of Doctor of Philosophy.

A Paris newspaper has ascertained the number of people engaged in the performance of Planquette's "Lily," now running at the Gaité. In addition to the cast of twenty-four characters, there is a chorus of fifty, a ballet of thirty-two, as many as forty musicians, and the same number of machinists, which, with electricians numbering fifteen, make a total, with the dressers and other employees about the house, of four hundred persons.

Melbourne, Australia, is enthusiastic about "Robert Macaire," as interpreted by Paul Martinetti and his troupe.

Verdi has been officially requested to compose a requiem mass in memory of the late King Humbert of Italy. If the veteran composer finds himself unable to, the work will be undertaken by Mascagni.

A telegram from Vienna says: "The official dramatic censor at Bruenn, in Moravia, has decided it is dangerous to the State for an actor to wear a pair of red trousers on the stage. During the recent performance of the opera, 'Die Jungfrau von Bellerose,' at the Stadttheater in Bruenn, one of the actors came on the stage in a red tunic, which, in addition to red trousers, the censor intervened, and the police official present had the actor called off the stage, made him put on another pair of trousers, of harmless color, and then allowed the performance to proceed to its conclusion. The police declared, was the favorite color of the Anarchists and would not be allowed."

A letter from Rome contains the following interesting remarks made by the composer Puccini: "One result of my visit to London," he said, "is that I have decided to open the grand opera season in New York with the 'Bohème,' to be followed by the 'Tosca,' and has invited me to be present. I cannot say whether I shall accept the invitation, as I feel the desire to work strong upon me. I cannot decide upon a libretto. I need one of sentiment, which will enable me to compose in my own way, and I am determined not to go beyond the place in art where I find myself at home. I have thought much of two well known themes, 'La Fante de l'Abbe Mouret' and 'Tartarin.' However, the former I have taken from Zola, is promised to Jules Massenet. The latter, which is pure fun, might be made much of, but at present I am not in the vein, and then I might lay myself open to the accusation of having plagiarized 'Falstaff.' However, I fancy I have found what I am searching for in 'Madame Butterfly,' by the American dramatist, Mr. Delaney. I am now waiting for the authorization from the States, and if it comes I shall set to work at once. I saw the play in London, and, although I do not understand English, it was possible to follow the action to the end with undisturbed interest. The play would be in one act and two scenes, divided by a symphonic intermezzo. It has a sentiment, a passion, which haunts me; I have it constantly ringing in my head." Asked if you do not get the authorization, "asked the intermezzo," "Well," he replied, "laughing, 'I must try to throw off its influence and begin again the search for a subject.'"

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ing until after Christmas," when he turns to another play for Mr. Wyndham. Meanwhile, it is pleasant to learn that Mr. Wyndham's future plans include revivals of "The Crusaders," in which he will appear in the part of Lord Burham—and "The Case of Rebecca Susan."

Frank Adair has bought Herbert Bleath's ally, Ste Elise, and she now appears nightly in "The Favorite." She is a cheery but Sensation, the celebrated American sire, and won a race at Lewes last year, as a two year old.

The Showmen, a new penny monthly magazine, says: "A traveling capital is too good a thing to miss. It is reported that some well known American showmen are negotiating for the purchase of President Kruger's celebrated railway carriage, which has lately been doing duty as the chief city of the Transvaal. At the conclusion of the war, it is said that the carriage will go on tour through the United States. It is not reported whether the occupants of the vehicle are to be included in the terms of the purchase."

Anthony Hope Hawkins, the novelist and dramatist, is likely to fight another election for admission to Parliament. He has been selected as candidate by the Falkirk Burghs Liberal Association; but, as the present Liberal Unionist member, Mr. Wilson, is a strong and able representative, Mr. "Hope" hopes like a forlorn hope. The House of Commons does not care for novelists; but Mr. Hope appears fond of fighting desperate elections. In South Bucks he was defeated by over 1,000 votes.

Approval of his wife, May Yohe, will not appear at Koster & Bial's, New York, but will make her re-entrance in a musical comedy.

There is talk of getting up a spectacular performance of "Armen" in the bull ring at Bayonne towards the end of next month, band and chorus being multitudinous, but the superlative attraction will be a real bull fight in the fourth act, with Mazzanti, the well known torador, in the role of chief butcher.

In the course of a recent performance of "Gloria" at Munich the lady playing the heroine was kissed by the impersonator of Marasquin. The managers of the theatre objected to what she thought was an immodest act, and now the case is to be brought into the court at Munich. The actor's defense is that he was only following the instructions of the author, but in Bavaria there is a law which prohibits "kisses and passionate embraces" on the stage.

Although "Les Cloches de Corneville" has become celebrated the world over, the village church of Corneville, in Normandy, does not possess a peal of bells. A year ago, however, a committee, headed by the Marquis de la Rochefoucauld, a member of the family which furnished the hero of the legend, took the matter in hand. Funds were raised, and the marquis now states that on Oct. 7 the "Cloches de Corneville" are coming to the very scene of the legend, and a performance of the opera will celebrate their arrival.

The young Duke of Manchester, who has been on the stage in America and a good deal about stage doors in London, is now in the pantomime "Punch." He has been seen here up from the stage and his efforts to please and capture audiences all seem to have been flat failures.

The Gaity having secured Evie Greene from the Lyric forces, the Lyric has reciprocated by securing Connie Edies from the Gaity. On the whole, the Lyric has the best of the shuffle.

H. E. Moss will build a big variety theatre in Leith Walk, nearly opposite to the Theatre Royal, Edinburgh. It will be run on the two-houses a night system.

Marion Terry will be the leading lady of a new company in the new theatre of well known plays at the Kennington Theatre, beginning in October.

Charles Ison, formerly musical director at the Bedford and other London halls, died 4, aged thirty-four. Other deaths reported were of Henry Hamm, the manufacturer of conjuring goods, and Mrs. Lloyd, mother of Bella Lloyd.

Charles Lauri has signed for a German engagement on very good terms. It will commence in May, 1901.

Julie Mackay is extensively advertising her American engagement at \$750 a week in the professional papers here. And apropos of advertising *The Encore* has been keeping the following standing for some weeks back. "The New Variety Club—This is the first big attempt to establish a first class club for the variety profession. It will have the support of a vast number of the better sort and it will be a boom and a blessing to professionals, who now have to meet brother artists in a public house bar. It will be thoroughly well conducted and it will be only a day club, closed before the theatre doors are open. It disposes of the sneers raised by an ill-informed contemporary, which is dying to know all about it but can't find out, and is accordingly very angry."

Foreman and Fannin have been engaged by Milton Road for pantomime. "Hit 'em hard" "Lafayette" he certainly, "hit 'em hard" at the Hippodrome, where he is said to have received £200 a week, but he goes back to the States at once to lead his own company, the tour beginning at Baltimore 24. He says he will return next year.

The American tour of the Four have been winning laurels at the Granville.

Marie Lloyd's provincial tour is expected to keep her out of town until Christmas.

Maud Hoffman, the American actress, who has made a good reputation here at various theatres, will return to E. S. Willard's Co. to play the part of the young girl in the American tour. He has secured the American rights for "Love in Idleness," the new comedy by E. J. Goodman and Louis N. Parker.

Fregoli is about to start for an American tour, after a long engagement in Paris.

Kiefer, who has been engaged by the Lyric, where he was musical director, to the Shaftesbury, to act there in the same capacity. It was at the rehearsal called to give him a start in his new position that Mabelle Gilman and Mr. Lowenthal made history.

Oct. 6 is the date announced for the opening night of "A Parlor Match" at Terry's Theatre, under the management of John Farrington and A. H. Canby. Edward Terry, the owner of the house, is having a very successful provincial tour. "Sweet Lavender" being his strongest card.

There are hints that the reason certain provincial managers barred Mrs. Patrick Campbell from their houses, was she was lately reported, was because her terms were "too fancy."

Fred. Storey and B. Shelton, whose tour with "Hip Van Hinkle" is prospering, are to produce a pantomime at a suburban theatre this season, and take it on tour after the local run.

The death is announced of Lillian Melody, an actress, who started in light musical pieces and left it for the legitimate. She did a great deal of work in several of the later Drury Lane melodramas.

Harry Kendal, of Frank Thornton's "Facing the Music" Co., rescued a child from drowning at Yarmouth recently.

The Incorporated Society of Musicians is successfully negotiating with hotel keepers all over the country for reduced rates for all members travelling professionally.

"The Scarlet Sin," the new melodrama, by George R. Sims and Arthur Shirley, was produced at the Shakespeare Theatre, Liverpool, 3, and made such an unquestioned hit that its future career is assured, and probably on both sides of the Atlantic. As generally the case on the occasion when new melodramas by popular dramatists are produced, the critics explain that "we look for no subtleties of passion, no rare delicacy of psychology in melodrama," and truly in this case one would look in vain. It is the story of a reforming burglar, his daughter, who goes wrong owing to the influence of "the gang," his foster daughter, who is goodness personified, the heiress to a fortune and the ultimate cause of the gang going to jail, and the burglar and his erring daughter being thoroughly and completely reformed.

Diamond robberies in Hatton Garden, sensational scene in a stone quarry, and an interrupted wedding, where the good lady was about to marry the badest of the bad men under stress of his threats to give false testimony against her pets, the burglar and his daughter, are the leading points. A word must also be said in favor of the happy ending—wonder about the returned young sailor—wander about for an act or so as an imbecile tramp, supported by a "street arab" who befriends before the bad man gave him the whack that bereft him, temporarily, of course, of his reason.

The popular series of animated pictures known as "Our Navy," the name of which tells of the scope, are to be taken on a tour of Canada, Australia and New Zealand by George Smezzelle.

Charles Carrington, Albert Massey, Harry H. Howard and Walter Russell have been elected members of the Actors' Association. The association is negotiating for new premises.

It is said that the Walters' Union will take a hand in the move against granting music hall drinking licenses, which annually crops up. The Walters say they don't get enough wages at the halls and that their hours of work are too long. Their contention is laughed at.

The drama written by F. G. Latham and Seymour Hicks for Jacob Litt, which is to be produced at the Lyceum about the end of this month, is to see the light in New York Nov. 6. Rehearsals are proceeding and the piece may be called "Home from the Wars."

The cast of "Self and Lady," soon to be seen at the Vaudeville, under Charles Frohman's management, includes: Ellaline Terris, Seymour Hicks, Herbert Standing, Frank W. Benson, Carl Buckner, C. B. Goode, Agnes Miller, Florence Lloyd, Amy Fisher, Hilda Jeffries and Emily Miller, the latter in the place of Fanny Brongh, "kindly released" by Mr. Frohman for a part in the forthcoming play at the Lyceum.

Arthur Louchier is not to appear in "The Wedding Gown" at the Garrick Theatre, the management of which he has assumed, as he has to return to the cast of "Lady Huntworth's Experiment" at the Criterion, where he is associated in the management with Mr. Wyndham.

Mr. Louchier may give a revival of "Twelfth Night" at the Garrick, with his wife, Vivian, and Oliver. Oliver, a character she played very nicely when Augustus Daly gave the play at his London Theatre, six years ago.

Alice Lethbridge, one of the most talented dancers on the English stage, has joined George Edwards' Troupe, and is on tour with a "San Toy" company.

The new business manager of the Vaudeville Theatre, Herbert Clark, has had considerable experience on the stage, and some of it was in the United States about six or seven years ago.

Jessie Pounds has been successfully singing the role of Ruth in the "Pirates of Penzance" at the Savoy since Rosina Brandram has been ill.

Manager Brickwell, late of the Garrick Theatre, has been yachting in the Channel and making Calais his headquarters.

H. L. Lewis, formerly of the Lyric, and William Paul, Leslie Walker, A. Seppil and Richard Eckhold sailed for New York last week to join Maurice Grau's Co., organized to give operas in English through the United States.

The great "side shows" of Paris have had strangely contrasted luck this season. Those on the Montmartre district, headed by the Moulin Rouge, have made fortunes and are still drawing crowds. Others, such as the Naval Show, the Theatre Metropolitain—formerly the Columbia—and the L'Andalousie have been compelled to close.

The death is reported of Miss. Carolina—Mrs. Alfred Silson—well known for her clever act with performing ponies and goats. She died from nervous prostration after an illness of three weeks and was buried 1, at Heaton Cemetery. Many brother and sister professionals sent wreaths. Mrs. Silson was a German by birth and was thirty-seven years of age.

George Alexander will be the chairman at the next annual dinner in support of the Actors' Benevolent Fund.

Lionel Frederick Gould Schroeder, the four year old son of the music hall artist known as Maud Jerry, the whistling coon, who is Mrs. Schroeder in private life, was burned to death Aug. 29. The sad accident occurred while the little chap was alone, and was the result of his playing with matches and a lamp.

The R. S. P. of the Music Hall Artists' Railway Association is rapidly approaching 5,000. At the 173rd meeting of the executive committee last week it was stated that seventy-five new members had joined since the 171st meeting, the total being 4,939.

An influential committee is arranging a benefit for Arthur Lloyd, who made his first music hall appearance at the old Whitehall, Glasgow, thirty-nine years ago and his London debut a year later. Among those who had promised patronage and support are Sir Henry Irving, Charles Wyndham, George Edwards, Colonel Brough, George Alexander, Robert Arthur, W. Fenley, H. E. Moss, Oswald Stoll, Henri Gios, G. A. Payne, Richard Warner, Will Oliver, J. Sparrow, Charles Morton, Henry Gillman, Edward Ledger, Herbert Campbell, Dan Leno, Little Tich and Dick Dunn, the latter a famous book-maker.

The Sunday League's music hall season at the Alhambra has begun with music and later on there may be moving pictures of the performance of the Passion Play at Oberammergau. The league has been so successful with these Sunday entertainments that a contract has been made with the Alhambra to occupy the house on evenings for the next three years.

Forbes Robertson has released E. W. Gardner, who goes to Charles Wyndham for the new play at Wyndham's Theatre, and Geo. A. Highland has secured a double release, first from Wm. Greet's "Quo Vadis" Co. of which he is stage manager, and secondly from a pantomime engagement at Manchester. He goes back to Sir Henry Irving's Co. Mr. Robertson has engaged F. M. Paget for his Autumn tour, and Frank Curzon has secured Alfred Harding to understudy Frank Cooper, as Charles II. at the Prince of Wales' Theatre, in "English Nell."

"Cyran de Bergerac" has passed its 500th performance in Paris, and from that play and the new Bernhardt success, "L'Aiglon," Edmund Rosstrand has now drawn over a million francs (\$200,000) in royalties from France alone. His English, American and continental royalties are to be added, as well as his share of the profits of the sale of the books of the play. His is a marked case of the truth of the saying that those who have it will be given more, for he was well off before "Cyran" was produced and had no occasion to write for a living.

South African items include the news that Edgar Hyman is making extensive alterations to his variety theatre at Johannesburg, and that Frank de Jong cannot get possession of

his theatre there until the town is thrown open to the world again. He hopes to take Mrs. Langtry there in the Spring. W. J. Holloway also intends visiting South Africa next year with a company. Business is very brisk at Cape Town, and from Durban is reported the organization of Bonaldi's Imperial Circus, with a strong list of features.

Australian advices tell of the illness of Manager Harry Richards since his return from England, but he is now on the way to recovery. The Paul Martinetti Troupe have scored splendidly at both Sydney and Melbourne, and Emma, Emma, Emma and Emma, the American comedy sketch team, have won laurels at the Tirol, in the former city.

KENTUCKY.

Louisville.—At the Avenue Theatre (Chas. A. Shaw, manager) "The Denver Express" was the attraction last week. It was greeted by large and enthusiastic audiences at each performance, closing Sept. 22 a highly successful engagement. For week of 23, "His Hopkins."

MACAULEY'S THEATRE (Jno. T. Macauley, manager).—The attraction will be seen at each performance, closing Sept. 22 a highly successful engagement. For week of 23, "His Hopkins."

MASONIC TEMPLE (Wm. H. Meffert, manager).—This house opens 24, with the Melfert-Eagle Stock Co. Mr. Eagle has been rehearsing the company for several days for the performance of "Victor Durand," which will be the opening play. The roster of the company is: Esther Lyon, Robert Wayne, Virginia Drew, Trescott, Madeline Lack, Ada Levick, Wilson D. Stedman, Frank Lyman, Robert M. M. Frank, Hendrick, H. G. Ferguson and Oscar Engel.

BUCKINGHAM THEATRE (Whalen Bros., managers).—Theresa's Wine, Woman and Song was the attraction last week, drawing big houses at every performance. The company presented the best first part burlesque ever given in this city. It is entitled "The Vaudeville Peril," and was a burlesque on some of the principal actors and actresses on the stage today. It created great amusement for the audience and was a relief from the stereotyped burlesque. In the olio are: Connel King and Phil Gotthold, the Three Rackettes, Gilbert and Goldie, Jenny Eddy and Sheehan and Kennedy. For week of 23, the Australian Burlesquers.

BIBERD'S CONCERT HALL (George Biberd, manager).—Ella Norman, Nina Mason, Leslie and Sarsfield, Ruby Lynn and Fred Kelly. Business good.

ROBINSON'S OLYMPIA (Chas. Robinson, manager).—The Sellers, Josie Duncan, Wright and Roth, Maymo Courtney, Grace Howard and Alma Clifton. Business good.

METROPOLITAN CASINO (Nellie Hensell-back, manager).—Livingston and Welsh, Paul La Drew, Zoda Meyers, Artie Fillmore, the Fitzgibbons and the Melville Sisters. Business good.

BIG CASINO CONCERT HALL (F. G. Baurle, manager).—Rose Wentworth, Bessie Allen, Billy Campbell, Delmo and Delmo, Carlton and Morris, and Kent and Mackey. Business good.

NOTES.—The Elks' Carnival, under the auspices of No. 8, opened 17 with a grand floral parade that contained over 100 vehicles profusely and artistically decorated with flowers. The City Fire Department went in full force, every engine and hook and ladder being decorated handsomely. At night the Midway opened and a crowd of fifteen to twenty thousand visited the grounds and filled the various attractions to overflowing.

Marshall De Vore and George B. Gardner, of Biberd's Concert Hall, have organized a variety company and will tour the South for an indefinite period. In addition to themselves, the following people have been engaged: Thos. Reynolds, Kittle Ashley, Lillie White and Will Behmy. They open at Horse Cave, Ky., 24. The many friends of George Lippold, ticket seller at the Buckingham Theatre for the past three seasons, will no doubt be glad to learn that he is in a fair way to recover the use of his limbs, which have been affected with loco-motor ataxia for several years. Mr. Lippold is improving every day, and his physicians give him every encouragement of a recovery.

Lexington.—Al. O. Field's Minstrels, 13, 14, had fair business. Wilbur Opera Co., week of 17, had good business. Coming: "The World" 25, Baldwin-Melville Co. 26-29.

NEW HAMPSHIRE.

Manchester.—Good business was reported at all our places of amusement for week of Sept. 17.

THE HOUSE (E. W. Harrington, manager).—"Hearts of Oak" was the bill 19, to good business. On 21 Morrison's "Faust" occurred, and as usual a crowded house was in evidence. Corse Payton's Stock Co. week of 24.

PALETT THEATRE (O. A. Court, manager).—H. Field's "Human Hearts" played a three days' engagement, commencing 17, and everything from a financial and artistic point was a success. Barney Gilmour, in "Kidnapped in New York," following for the rest of the week, to crowded houses. Coming: Robie's Knickerbockers 24-26, "Under the City Lamps" 27-29.

THE BOWERY BURLESQUERS canceled at the Park Theatre, and their dates week of Oct. 1 will be filled by other attractions. The Samuel De Hayn, late of the Casino Gipsy Co., has joined hands with Francis Washington and will play in vaudeville houses in a comedy sketch called "Isn't It Simple?"

Edmonds and Codaire, late of San Francisco Minstrels, who toured the New England circuit of parks this summer, returned here 16 to their home.

NEBRASKA.

Omaha.—At Boyd's Theatre (Woodward & Burgess, managers) Falk & Veronee's Stock Co. will hold the boards week of Sept. 23. Chauncey Olcott did a good business 18, 19. Matthews and Bulger had a large audience 20.

THE ORPHEUM (J. Rush Bronson, manager).—The opening last Sunday was the largest in the history of the house. All the standing room was taken and hundreds were turned away, unable to gain admittance. Business was good all the week. The bill for week of 23 will be the Screen Show, including Ezra Kendall, Frederick Haller and Molly Fuller, Caron and Herbert, Fisher and Carroll, Waterbury Brothers, Joseph Adelman, Constantine Sisters, and Grant and Grant.

MACAO'S TROUPE (Jake Rosenthal, manager).—Watson's Oriental Burlesquers, drew good houses the past week. A matinee was given 19 for the benefit of the Galveston fund, and was largely attended. The bill for the week of 23 will be the European Sensation Burlesquers.

UTAH.

Salt Lake City.—At the Salt Lake Theatre (Geo. D. Pyper, manager) Hal Field, in "The Prince of the World," Sept. 24-26, opens the season at this house.

SALT PALACE THEATRE (Max A. Peters, manager).—Gillen Brothers, C. Leslie Evans and Deves, Herr Bush, Oscar Lewis and Sam Seibert was the bill week of 17.

—Robert M. Edwards has closed with "The Bell Boy," to accept an engagement with the Gorman Brothers, in "Two Jolly Companions," opening in October.



Carroll, Ill., Sept. 26. Polo 27. Hinckley 28. Belvidere 29. Spring Valley 30. Canton Oct. 1. Macomb 2. Beardstown 3.



**McKewen, Co-Won-Go-Marion, Ind. Oct. 2.**  
**McKewen's Flats.**—San Antonio, Tex.  
 Sept. 26, Waco 27, Ft. Worth 28, Dallas  
 29, Trinidad, Col., Oct. 1, Pueblo 2, Aspen  
 3, Leadville 4, Cripple Creek 5, Colorado  
 Springs 6.  
**Maloney's Wedding Day.**—Jas. L. McCabe  
 (Will W. Crimmins, mgr.)—Saginaw, Ia.  
 Sept. 26, Fairfield 27, Mt. Pleasant 28,  
 Eldon 29, Centerville Oct. 1, Albia 2, Ed-  
 dsville 3, Des Moines 4-6.  
**Mill White Flag.**—St. Johnsbury, Vt.  
 Sept. 26, Barre 27, Montpelier 28, Burling-  
 ton 29, Rutland Oct. 1, Bellows Falls 2,  
 Claremont, N. H., 3, Holyoke, Mass., 4,  
 Pittsfield 5, North Adams 6.  
**Maloney's Wedding.**—Hopkinsville, Ky.  
 Sept. 26, Paducah 27, Mound City, Ill.,  
 28, Cairo 29.  
**Mam'selle Awkins.**—Baltimore, Md., Sept.  
 24-29, Cincinnati, O., Oct. 1-6.  
**Man from Mexico.**—(Broadhurst Bros.,  
 mgrs.)—Denver, Col., Sept. 24-29.  
**Man from Mexico.**—Walter E. Perkins  
 (Will O. Wheeler, mgr.)—Paterson, N. J.,  
 Sept. 26, Middletown, Ct., 27, York, Pa.,  
 28, Lancaster 29, Carlisle Oct. 1, Harris-  
 burg 2, Pottsville 3, Mahanoy City 4,  
 Shenandoah 5, Hazleton 6.  
**Man's Enemy.**—Albany, N. Y., Sept. 26,  
 Troy 27, Schenectady 28, N. Y. City  
 Oct. 1-6.  
**Midnight Bell.**—Chicago, Ill., Sept. 24-29.  
**Midnight in Chinatown.**—(W. O. Edmunds,  
 mgr.)—Webb City, Mo., Sept. 27, St. Jo-  
 seph 30, Carrollton Oct. 1, Moberly 2,  
 Springfield, Ill., 3, Pana 4, Brazil, Ind.,  
 5, Anderson 6.  
**Murphy's Masquerade.**—(Joe King, mgr.)—  
 Monroe, La., Sept. 27, Vicksburg, Miss.,  
 28, Shreveport, La., 29.  
**Man from the West.**—Lawrence, Mass.,  
 Sept. 28.  
**Million Dollars.**—N. Y. City Sept. 25, in-  
 definite.  
**Her Majesty.**—(W. A. Brady, mgr.)—Wash-  
 ington, D. C., Oct. 1-6.  
**Next Door.**—(J. H. Arthur, mgr.)—Saratoga  
 Springs, N. Y., Sept. 27, Schenectady 28,  
 Amsterdam 29, Greenville Oct. 1, Iliou 2,  
 Little Falls 3, Rome 4.  
**Night Before Christmas.**—(W. B. Merrill,  
 mgr.)—Frankfort, Ind., Sept. 26, Nobles-  
 ville 27, Franklin 28, Columbus 29, Louis-  
 ville, Ky., Oct. 1-6.  
**Naughty Anthony and Mame Butterfly.**  
 Chas. E. Evans (David Belmont, prop. and  
 mgr.)—Brooklyn, N. Y., Sept. 24-29, Bos-  
 ton, Mass., Oct. 1-13.  
**O'Neill, James.**—Boston, Mass., Sept. 24, in-  
 definite.  
**Oleott, Chauncey.**—Kansas City, Mo., Sept.  
 24-29.  
**Our New Minister.**—Lawrence, Mass., Sept.  
 26, Providence, R. I., Oct. 1-6.  
**O'Flynn's Birthday.**—Winston, N. C., Sept.  
 26, Raleigh 27, Oxford 28, Lewisburg 29.  
**Old Joe Frouty.**—Richard Golden—Marion,  
 Ind., Sept. 28.  
**On the Suwanee River.**—Chicago, Ill., Sept.  
 24-29, Milwaukee, Wis., Oct. 1-6.  
**Old Si Stebbins.**—(Wallace & Gilmore,  
 mgrs.)—Lewiston, Pa., Sept. 27, Lebanon  
 28, Wilmington, Del., Oct. 1-3.  
**Old Arkansas.**—(Will F. Lindsey, mgr.)—  
 Chicago, Ill., Sept. 24-29, Hammond, Ind.,  
 30, Belvidere, Ill., Oct. 1, Rockford 2, Free-  
 port 3, Davenport, Ia., 5, Moline, Ill., 6.  
**On the Stroke of Twelve.**—(Whittaker &  
 Lawrence, props.)—Toledo, O., Sept. 26,  
 Grand Rapids, Mich., 27-29, Chicago, Ill.,  
 Oct. 1-20.  
**Ole Olson.**—Ben Hendricks (Wm. Gray,  
 mgr.)—Duluth, Minn., Sept. 27, W. Su-  
 perior, Wis., 28, Rice Lake 29, Chippewa  
 Falls Oct. 1, Eau Claire 2, Stillwater,  
 Minn., 3, Anoka 4, Little Falls 5, Wab-  
 picon, N. D., 6.  
**Payton's Corse.**—Stock (David J. Ramage,  
 mgr.)—Manchester, N. H., Sept. 24-29,  
 Lawrence, Mass., Oct. 1-6.  
**Payton's Corse.**—Comedy (E. M. Gotthold,  
 mgr.)—Brooklyn, N. Y., Sept. 24, in-  
 definite.  
**Payton's Corse.**—Southern Stock (J. T. Ma-  
 cauley, mgr.)—Lynn, Mass., Sept. 24-Oct.  
 6.  
**Pierston Stock.**—Atlanta, Ga., Sept. 24, in-  
 definite.  
**Price-Arlington.**—Oklahoma City, O. T., Sept.  
 24-29.  
**Phelan's Stock.**—(E. V. Phelan, mgr.)—New-  
 buryport, Mass., Sept. 24-29, Concord, N. H.,  
 Oct. 1-6.  
**Pomeroy, Iola.**—Shamokin, Pa., Sept. 24-29.  
**Peruch-Beldini.**—Atlanta, Ga., Sept. 24-29.  
**Poor Relation.**—New Orleans, La., Sept.  
 24-29.  
**Prisoner of Zenda.**—(Ernest & Fred Ship-  
 man, mgrs.)—Tilburg, Ont., Sept. 27,  
 St. Thomas 29, Ridgeway Oct. 1, Am-  
 herstburg 3, Essex 5, Chatham 6.  
**Papa's Wife.**—Boston, Mass., Sept. 24-  
 Oct. 6.  
**Peck's Bad Boy.**—Trenton, N. J., Sept. 28-29.  
**Quo Vadis.**—Alden Benedict's (E. T. Stet-  
 son, mgr.)—Belleville, Ont., Sept. 26, De-  
 soroito 27, Kingston 28, Gananoque 29.  
**Quo Vadis.**—Alden Benedict's (Col. Ber-  
 nard, mgr.)—Albert Lea, Minn., Sept. 26,  
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**Quo Vadis.**—Alden Benedict's (E. C. Sum-  
 mers, mgr.)—Marceline, Mo., Sept. 26,  
 Carrollton 27, Paris 28, Moberly 29.  
**Quo Vadis.**—J. E. Carpenter's—Greenburg,  
 Ind., Sept. 26, Knightstown 27, Tipton 28,  
 Elwood 29.  
**Quo Vadis.**—(F. C. Whitney and Edwin  
 Knowles)—Seattle, Wash., Sept. 27-29.  
**Victoria.**—B. C. Oct. 1, Vancouver 2, Port-  
 land Ore., 4-6.  
**Quo Vadis.**—Columbia, O., Sept. 24-29.  
**Russell, Annie (Chas. Frohman, mgr.)**—N. Y.  
 City Sept. 24, indefinite.  
**Redmond Co., No. 1.**—Omaha, Neb., Sept. 24,  
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**Reed, Roland (E. R. Jack, mgr.)**—Cleveland,  
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Deane, Strand and Strand.

**Myra Deane, Strand and Strand.**—Myra Deane, John Cannon and the biograph. Business is excellent.

**Springfield.**—At the Court Street Theatre (W. C. Le Noir, manager) "The Limited" (Sept. 15 and matinee, had a fair house. A concert for benefit of Galveston sufferers was given Sunday, 16, to good attendance. "Le Voyage en Suisse" had a fair house 17. "Viola Allen, in "In the Palace of King," had a full house 18. Booked: "The Girl from Maxim's" 20, "Willers" 16, and matinee, Sarah Crowell Le Moyne, "The Greatest Thing in the World," Oct. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 8

prelative audience. Coming: "Faust" 24, "The Tin Soldier" 25, "Our New Minister" 26, "Secret Service" 27, James Jeffries, in "A Man from the West," 28, "Ten Nights in a Bar Room" 29.

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**Taunton.**—Taunton Theatre (Gilbert H. Maydoff, manager).—"Secret Service" delayed to capacity of house Sept. 19. "Hudson Heart" comes 24, Thos. E. Shea, in repertoire, 27-29.

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**OHIO.**

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**Cincinnati.**—The Queen City's allegorical scene of the Fall Festival just now divides interest and patronage with the canopies of Thespiis. Ten companies comprised the Grand Plaza, which new recruits of the Miami canal—the historic "Rhine" of the metropolis—note—in the vicinity of Music Hall. The limpid waters are spanned by a scenic railway. The Odéon has been rechristened "All Nations Theatre" for a week. The Wallace trained lions, J. Schults' troop of Great Danes, the Streets of London, Oriental Ballet, the "Great Danes" of the Portico Rican theatres offer novelties. Bosco, make eater; Fatima, Yumette, the flying trapeze; Leptha, the Porto Rican danseuse; Lazzama, Mexico's contortionist, and All Zadi, the Mohammedan magician, make up a roster reminiscent of the flaming posters of the side shows during the time of the "Great Danes" of the Portico Rican, with a ladies' orchestra, Tyrolean singers and the sketch team, Vino and Searle. The festival continues ten days and there will be parades afterwards, closing with the first flower procession ever given in Cincinnati, patterned after the famous spectacles peculiar to California.

**GRAND OPERA HOUSE (HARTY).** Rainforth & John H. Havlin, managers.—Herbert Keacey and Erle Bennett will be seen Sept. 24, in the farce, "My Daughter in Law." Last week Roland Reed and

diences of splendid size. "Mam'zelle 'Awkins"  
'c 1.

**WALNUT STREET THEATRE** (M. C. Anderson, manager).—"A Bell Boy" will arrive 23, and Troja is announced as a special attraction. Last week Johnson & Hunter's company, in revival of "The World as It Is," presented the present generation a chance to see one of the old time melodramas. "A Stranger in a Strange Land" 30.

**PIKE OPERA HOUSE** (D. H. Hunt, manager).—"The Ice Stock Co. will put on "Monte Cristo" 23. The season's first offering was "The Charity Ball," which played a record of business last week, when the famous Russian Collier made her appearance at the opening performance. She was warmly welcomed with applause. Herschell Mayall, J. B. Verham, Angela Dolores, Jack Maher and Frederick Butler all shared in a greeting of remarkable warmth. Byron Douglas, the new leading man, created a most favorable impression as John Van Hook. From St. Louis, another new recruit, was seen in a popular favorite, she acted her way into the good graces of most of her auditors. Emmet Melville and Rosalie De Vaux were other newcomers. "Peaceful Valley" will be staged 30.

**COLUMBIA THEATRE** (M. C. Anderson, manager).—"The Hopkins Trans Oceanic Steam Ship Company" is the star of the bill that presented last week. Papinto

draw big audiences.

**HEUCK'S OPERA HOUSE** (Heuck, Fennessy & Stair, managers)—"Across the Pacific" will open last week. The title role will be repeated here for the first year in "Sis Hopkins," and played to S. R. at every performance, with the overflow on the stage. "A Child of Fortune" 30.

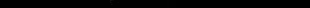
**LYCEUM THEATRE** (Heuck, Stair & Fennessy, managers).—"For Her Sake" is the play that will open on 23 by Lester, Mollitor & Craner's Company. Last week "The Great Northstar" attracted audiences of only fair size. "The Tide of Life" 20.

**PEOPLE'S THEATRE** (Heuck & Fennessy, managers).—W. B. Watson's American Beautica is to blossom 21. The Harry Bryant Show, the Australasian business, did an old fashioned fat dividend paying business last week. "Wine, Woman and Song" 30.

**HECK'S WONDER WORLD** (Will S. Heck, manager).—Vaudeville will be the greatest card played. Dillon and Hart, Clara Wagner, Dempsey and Gorgythe, McCarthy and Reins, Kid Whirlwind,

Bythons, Estella St. Clair and May Waish  
are scheduled for the curio hall and auditorium.  
ROBINSON'S OPERA HOUSE.—The Baldwin-Mel-  
ville Stock Co. will reopen this theatre Oct. 7.  
Gossard and the LOBBY.—During the Fall Festival  
city matinee, the lobby will be decorated with  
erry Landis ran down from Chicago, and  
much pleased at the Pike inauguration. He is  
one of the lessees of that house. .... B. Dayton  
came in advance of "Across the Pacific." ....  
am Harrison was among the early tourists herald-  
ing the coming of the Keelcy-Shannon Company.  
Robert Fulgura came to town to prepare for  
the Trans-Pacific movement. .... East  
the new stage manage. .... Pike Opera  
house. .... Dave O'Brien and one of his pu-  
ils, Henriette Herold, is presenting a com-  
ely sketch in Eastern vaudeville houses. ....  
ose Cecilia Shaw, Lillian S. Tyler, Mabel Du  
ur Flinn, A. Minnie Fillmore, Laura Weiler,







**Casino (George W. Lederer, manager).—**The season at this house opened Sept. 24 with the new work, "The Belle of Bohemia," which received its first production on any stage at the Hyperion Theatre, New Haven, Ct., on Sept. 22. The piece is in two acts and four scenes, and was written by Harry B. Smith, with music by Ludwig Engländer. On the general score it was an immediate laughter and applause in plenty paid as tribute to the cleverness of the work and as the many diversified and diverting features of the play passed in review, disclosing so much that was meritorious and so little that should, by right, come under the name of criticism, the reviewer was compelled to acknowledge that the present production was launched more auspiciously than many plays that have won their way to favor at this house. Mr. Smith, in spite of his enormous output of theatrical material during late years, seems not to have entirely exhausted his ideas, and the general result of his excellent work as his share in the present offering. His dialogue is generally interesting and occasionally funny, even though the vintage of some of the quips is decidedly questionable, while the lyrics are above the average of works of this nature. His elaborate scenic work, and the noble way he calls upon his creative power and energy and as a result the music is creditable in the extreme. There is melody and an inspiring swing to it, and for the finale of act one an operatic concerted number of great beauty and good provision. True it is some of Mr. Engländer's music there is startling resemblance to familiar melodies but this occurs only at rare intervals, and is overbalanced by the mass of composition which show both originality and merit. Mr. Lederer, as usual, has done a prodigious amount of work and has done it with a hand is apparent everywhere in the stage direction, and the evolutions of the immense chorus and the dancing provide indefatigable energy and reflect considerable credit upon him. In costume and scenery the present production is a typical Casino entertainment, which is equivalent to the statement that nothing better in those departments could be desired. The theme of the work is a modern "Comedy of Errors." Klotz is a poor photographer at Coney Island and Dinkelhauser is a wealthy brewer. The resemblance of each other and they both have wives. Dinkelhauser is jailed as a result of the drunken escapade of Klotz, who in turn finds himself hustled off to the brewer's palace at Newport, where McDuffy, a schemer, gets Klotz's mark on his hand, pays the police to keep him there, and thinking that he has thus gained possession of property in Switzerland belonging to Dinkelhauser, McDuffy leaves for that country to take possession. He is followed by all concerned, and explanations happily end the complications. Sam Bernard seemed as easy as a dove in extorting laughter whether or not his lines had any intrinsic humor, and his minced sentences and ridiculous behavior proved a practically inexhaustible well of mirth. One of his songs, "He is a Married Man," was particularly full of the appreciation of the humorous and proved one of the distinct hits of the evening. Dick Bernard though handicapped by being in his brother's shadow, was, nevertheless, decidedly clever and he gained many laughs by resorting to Sam's effective methods. Virginia Earle made a splendid play of her lines, and she spontaneously gave her won her added laurels, while Marie Dainton, who made her American debut on the opening night, proved to be a lithe and graceful dancer and a fair actress. She has magnetism and a pleasing voice. Frederick Solomon was capital as Dinkelhauser's English Tiger, and Ed. Don and Paul F. Nicholson Jr. did well the little demanded of them. Irene Bentley gave a decidedly good account of herself, and Anna Laughlin gave promise of eventually being heard in more prominent work. The cast: Adolph Hellig, Joe Bell, Frederick Dinkelhauser, Dick Bernard; Phelim McDuffy, D. L. Don; Algy Cuffs, Paul F. Nicholson Jr.; Yellowplush, Frederick Solomon; Chick Riley, John Hyams; Doctor Pillsbury, James A. Furey; Arris, Sol. Solomon; Mrs. Bernard, Helen Hagan; Henry, Fred Titus; Mulligan, Clement Herschell; Camembert, Otto Hellig; Vermicelli, Thomas F. Hayden; Doempysky, Benjamin Schwartz; Ole Olson, Percy Harr; Schmaggis, Julian Myers; Murphy, Gilbert Schramm; Paquita, Dainton; Geraldine McDuffy, Irene Bentley; Mrs. Dinkelhauser, Brigid Zella Frank; Swift, Zella Frank; Chloe, Trixie Friganza; Little Katie, Virgie Martin; Little Leopold, A. Gentle; Rosie Mulberry, Bonnie Clark; Sadie Stuyvesant, Susan Drake; Mamie Livingston, Ruby Brier; Carrie Van Cleef, Kate Feltz; Daisy, Manhattan, Eugene White; Laura Asterlitt, Teddie DuCoe; Hattie Van Twiller, Eleanor Burns; Netty Rubbygold, Katherine Broughton; Polly Lafayette, Geraldine Fair; Jessie Jefferson, Minnie Edwards; Myrtle Claremont, Cecile Mrs. Murgin; Trina Jugganza; Ebenezer, J. Myers; Samantha, Marian Madison; Katie, Virginia Earle.

**American Theatre (J. J. Coleman, manager).—**"The Charity Ball" was the bill chosen by the stock for week of Sept. 24, and the opening, Monday night, was to a crowded house. Seldom has a company opened so popularly and quickly as this excellent organization, and although it is only the beginning of the fourth week of the stay the various members of the company receive ovations on their first entrance at well-earned performance. The current play is well cast, and, indeed, individual actors have been doing effective work and she gave a most pleasing portrayal of Ann Cruger. Georgia Welles was charmingly vivacious in the ingenue role of Bess Van Buren, and captivated the audience by her excellent work. Herman A. Sheldon gave a capital character performance of the role of Judge Peter Gurney Knox as did Phil Lee, Isabelle Evesson won the sympathy of her audience and the marked approval accorded her work was deserved. E. L. Snader's performance of Dick Van Buren was not altogether satisfactory, being uneven. The George Keogh had a fine run of the light comedy role of Alex. Robinson. The rest of the company did good work. The play was handsomely staged and scened, and the one thing which marred the entertainment was the long wait between the acts, which was played the performance until nearly midnight. The cast: John Van Buren, Ralph Stuart; Dick Van Buren, E. L. Snader; Judge Peter Gurney Knox, Herman A. Sheldon; Franklin Cruger, Frank Lindon; Mr. Creighton, Frank Camp; Alex. Robinson, Thos. Keogh; Mr. Bettis, Joe Hermans; Cal Van Buren, Herbert Harper; Jas. Cavanaugh; Mrs. Van Buren, Lizzie Montgomery; Bess Van Buren, Georgia Welles; Mrs. Camilla de Peyster, Julie Blanc; Phyllis Lee, Isabelle Evesson; Sophie, Anna Buckley; Ann Cruger, Mary Hampton. Owing to the present success of this coming to the management has announced that beginning with the week of Oct. 8, matinees will be given every week day, except on Mondays. Next week "Hoodman Blind" will be the bill.

**Herald Square Theatre (Sam S. Shubert, manager).—**"Augustus Thomas' excellent play, "Arizona," is now in the third week of its run, and is doing well. It is winning praise from all who see it.

**Academy of Music (Gilmore Tompkins, manager).—**Andrew Mack, "The Rebel," is meeting with success at this house. On Sept. 24 he began the sixth week of his engagement.

**Proctor's Palace** (J. August Post as general manager).—With space vacant seat to be seen in the best auditorium the Palace opened the week commencing Sept. 21, and the audience seemed to enjoy every portion of the good bill. Joseph Hart and Carrie De Mar were prime favorites. In Mr. Hart's latest farce, "A Close Call," Miss A. L. Gullie charmed by her singing. The orchestra played some of the little tickles which made a laughing hit in new town songs. Ben Harvey Trio sang and danced themselves into immediate favor. The Davenport Brothers were clever exponents of comedy acrobatics. Prof. Burke's trained dogs gave an exhibition of canine intelligence that would be hard to equal. The dancing troupe appeared in a comedy sketch. Max Ritter came in a laughable monologue turn. Earnest Vazaras proved an equilibrist of merit. Nat Burton played the banjo in a mastery manner, and Clayton and De Shou made a hit with a comedy sketch. Paley's kalatelescope continued to fascinate all the news and picture taking of Edison movie pictures, and new views of travel were two interesting and enlightening. Sunday's concert served to pack the house afternoon and evening. 23. Gertrude Planks and her performing lions are heavy undersolders for next week.

**Koster & Bial's Music Hall** (N. Rahim, manager).—The Koster & Bial's Music Hall, regarded one of the palmy days of this house, and he excellent performances presented warrant such a result. Staley and Birbeck, in their musical blacksmith act, made such a pronounced success last week that they are held over for week of sept. 24 as the headliners of a new bill. Edna Harding, popular in the "Moonlighting" show, sang a number of popular coon songs in her inimitable style and scored heavily. Clifford and Ruth, in their comedy sketch, found themselves among favorites and were favorites, as of old. Jess Jandy presented his Hebrew monologue and added another gem to his already long list. Edna King, in her monologue, came in for a full share of favor, and Fields and Ward won many laughs by their witticisms. Corinne was seen in vaudeville. After a long absence, and was accorded a hearty welcome. Dorothy Morton, well known on the comic opera stage, made her vaudeville debut in a song monologue, and attracted much notice. In their sketch, "The Flat Neat Door," met with their usual good success. Others who helped to entertain were: The Cladin Sisters, comedienne; Bartelme, equilibrist; Amelia Bassiganna, contralto singer; the Jacksons, colored comedy team, and the Abasco Brothers, acrobats. The Monday concert was well attended.

**Star Theatre** (E. J. Nugent, manager).—"The Bowery After Dark," in which Terry McGovern is featured, furnishes this week's entertainment at this resort. Monday, Sept. 24, the crush for admission was something terrific, the lobby and side-aisle overflowing with people. The show did not open. When it was time for the play to begin every seat and every spot of standing room was pre-empted and throngs were turned away. During the afternoon Terry had distinguished himself by selling newspapers for the presumable benefit of the destitute sufferers, Union Square. Monday night the crowd was so immense and the advertising advantages pronounced. Take it all in all, Terry had as big a celebration of Rosh-Hashona as his manager could ask. Coming to the play, the audience took great delight in the glowing pictures of New York life appearing on the stage. The actor, who enjoyed Agnes Herndon's skillful portrayal of the leading feminine role. Specialties which were introduced by Louise Dempsey, Harry Walters and May Courtney, during the progress of the play, were likewise applauded. The cast: The Bowery Boy, Terry McGovern; John Sweeney, Cleveland; Tommie Morris, A. A. Andrews; Wang Lee, Frank Montgomery; Issy Cohen, Harry Walters; Michael Quirk, William Shee; Jake, Harry Parker; Sam Fox, George Lee; Tom Fling, Jas. Kelly; Fling, Amie Loise; Mrs. Guggenheimer, Louise Dempsey; Nellie Lawrence; Charles White, Chas. White; Jack Donahue; Chas. Mayhood, Chas. Mayhood; James Dunn, Geo. Carter; Henry Padden, H. A. King; Flora Morris, Agnes Herndon. Next week, "Man's Enemy."

**Dewey Theatre** (Sullivan & Kraus, managers).—Eastiders, in numbers sufficient to pack this house in every part, celebrated Rosh-Hashona at the Dewey Theatre, 107 West Thirty-fourth Street, where, which holds sway for the current days. Manager L. Lawrence Weber has congregated a large delegation of burlesque and vaudeville factors, and they give a show fully equal to the excellent series of entertainments which have made this theatre famous here. The show is both handsome and vivacious as ever, is the reigning spirit among the female portion of the company, and her supporters are seen in handsome costumes, amid pretty scenery and appropriate effects. In two novel burlettas, entitled "Queen of Colombia" and "Pickings from Cuck." The burlesque interference course, the show is in itself and averages well with vaudeville lists of its class. Ruby Marion opens with cornet solos, and is followed by Nellie Lawrence and Ned Monroe, in "A Female Sheriff," a comedy sketch; the Harvey Sisters, in songs and dances; Russell and Kate, in a clever and novel acrobatic dance; Lucille Monroe and Mack, in a comedy turn; Bartell and Morris, in a musical act, and Keesler and Olwell, in illustrated songs. From end to end the show is a good specimen of what burlesque organizations ought to be. Next week, the Tracoma Burlesquers.

**Milgram Theatre**, 109 West Thirty-fourth Street, near Broadway, will be opened on the evening of Oct. 2, with Josephine Hall in "The Military Maid." The cast will include the Misses Phoebe Coyne, Sallie Berg, Elaine Selever L. Patsy Barry, Lucille Verna and Caroline Starck. The cast also includes Sydney and Henry Berglund, Bert Torrance, and Donald Charles H. Riegel, Dr. Yost and Taylor Granville.

**Huber's Palace Museum** (John H. Anderson, manager).—Proprietor Huber is making the original pictures of the Dixon-McGovern fight the current feature in curio hall, with the matrimonial story of this John and Mary Dixon. This is the theatrical prize. Besides there are mind readers, snake enchantees, aerialists, acrobats and other interesting factors in the ground floor display. For the stage Manager Anderson has selected, with customary care, a delegation of vaudeville to give a continuous entertainment possessed both quantity and quality. On Monday, Sept. 24, was fully up to the notch deeply cut by past weeks of prosperity.

**Fourteenth Street Theatre** (J. Wesley Rosenquest, manager).—Daniel Sully entered upon the fourth and last week of his run in "The Parish Priest" this morning. His last performance next week to Joseph Arthur's new play, "Lost River." Manager Willis J. Boyer and Mr. Sully can take the flattering union to their soul that the stay of "The Parish Priest" has been highly profitable from a financial standpoint, and has served to greatly widen the already extensive popularity of the play and player.

**Lyceum Theatre** (Daniel Frohman, manager).—Anne Russell is playing to S. R. O. houses, and is winning new laurels in "A Royal Family." She is now in the fourth week of her engagement, and some of her dates in other cities have been booked for several months ahead. At Lyceum, where she could play to good business throughout the entire season. Thursday matinee begins this week.

**Murray Hill Theatre** (Henry V. Donnelly, manager).—"The Moth and the Flame" was produced before two large audiences Monday, Sept. 24, with the following cast: Edward Fletcher, Willard; Fred Jones, Charles Lane; Laura Cooper, Mr. Walton, William Redmond; Fanshawe, Walter Allen; Johnstone, Wm. L. Curtis; Trimming, Rowland Hill, a Clergman; Charles Lane; Hows, J. Westley; Margaret Walton, Dorothy Donnelly; Mrs. Lowrie, Thomas Barry; Mrs. Walton, Mrs. Clark; Joseph Jones, George S. Sweeney; Laura Cooper, Mrs. Owens; Kitty, Dorothy Keall; Gertrude Countis; Blanche, Frances Starr; Maud, Miss Hart; Mrs. Fletcher, Miss Hess; Beattie, Miss Fulton; Child, Baby Craven. The staging was up to the mark, and the entire presentation was most satisfactory. Next week, "The Tree of Knowledge."

**Edison Theatre** (James A. Fields, manager).—Standing room only, and very little of that, was the condition at this house Monday, Sept. 24, when "Fiddle-de-Dee" and "Ooo Yas Yas" began their fourth week. The capacity of the house has been tested every night and Saturday matinee since the opening, and the indications are that the bill will be given for many more to come.

**Director's Theatre** (*Jas. H. Curtis, manager.*)—*"Go by business rules here all the time,"* said the attendance at the opening performance on Sept. 24 was no exception to the rule. The bill was excellent. Smith and Campbell, with their rapid fire conversation, are the top liners, and in both directions. Monday night, the little black and white duo, who are a warm favorite in every section of the city, appeared and scored! success. Gertrude Haynes and her choir boys received full recognition for their work. The Three Luckens Brothers, on the elevated bars, won rounds of applause for their very clever waltz music. Willis Family, too, got their due, came for a good share of approbation. Perry and Elmer, in their always pleasing sketch, were favorites as of yore, and Jane Courthouse, assisted by Lazette De Brock and Chas. Forrestor, scored a success in her sketch, "It Might Have Been." The kaleidoscope picture run this machine has had at this house it remained a strong feature. Mason and Francis, in their comedy sketch, were good laugh makers. Others were: Flora, wire walker; Lawrence, contortionist; Edward Kennedy, ventriloquist; the Bard Brothers, acrobats, and the Williamses, comedians. On Tuesday, Sept. 25, included: Joseph Hart and Carrie De Mar, Joseph Gassman, Harry Watson and company, Press Eldridge, Hamilton Hill, and Barr and Evans.

**Keith's Union Square Theatre** (*E. Albee, general manager.*)—The current offerings, exceptionally strong in comedy, and on Monday night, the large crowd, a handsome audience were kept in high glee. Mr. and Mrs. Edwin Milton Boyer to the bill with presentations of their family sketches, "Capt. Impudence." John O. Rice and Sally Cohan have second billing for their sketch, "Our Honey-moon," and the Elinore Sisters furnished a third act number, "The Elinore Sisters' Delaney." Kate Ellmore's character work carrying the comedy hit of the bill. Alice Pierce is seen to good advantage in impersonations and imitations. Eleanor Falk is retained for a second week with her Jersey Lillies. The American biograph's routine of animated pictures are new and enterprising. The sketches are being scored heavily in acrobatics. The rest of the bill is made up of specialties, introduced by Master Whitman, a boy vocalist; Frank and Don, talking and boxing; McBride and Goodrich, singing and dancing; Flalkowsk, imitations; De Colvaens, musical acts; Annakus, a boxing act; Magie and her faithful troupe, fruitfully stereoscopic. A Jewish holiday proved a box office bonanza here, the audience being largely composed of pleasure seekers from the East Side. They were highly appreciative of all they saw and heard.

**Tony Pastor's Theatre** (*Tony Pastor, manager.*)—A fine show of Jewish people, regular spectators, added to the enormous crush of regulars, Monday, Sept. 24, registered a big day's business for this resort. The feature number is furnished by Mr. and Mrs. Mark Murphy, in presentations of Con T. Murphy's one act play, "The Seventh Son." Howard Throston, a dexterous actor, introduced a series of entertaining numbers which scored a pronounced hit. His work was exceptionally clever. Lotta and Fitz Roy Tobin provided a musical number of uncommon merit. The four bills were seen in a neat and entertaining sketch, in which the little ones scored especially strong, and played a bawdy turn and comedy. The entire importation of the American biograph. The rest of the bill engaged Rayston and Raymond, in grotesque comedy sketch; Bart Hart and Lillian Verona, in a comedy sketch; Rado and Bertman, in a sketch; Allaire and Gandaur, clowns; Lyons and Crowley, parodies and songs; M. K. Brown, a burlesque; and Doc Armstrong, bicyclist and the American vaudeville. Hendrix and Prescott's dancing act was especially appreciated.

**London Theatre** (*Jas. H. Curtin, manager.*)—"Queen of the Orient" had its reopening here Monday, 24, to most satisfactory business at both performances. The bill was well arranged, and the theatre was crowded. A burlesque, which gave much skin to comic opera, provided excellent entertainment. The various roles were in the hands of capable performers. Geo. H. Carr sang and acted well as the Pasha; Eloise Mortimer was excellent as Maximine Gomez; Agnes Barron read her part well as the Countess; Edith Rolfe, as well as Rosita, and Emily Jordan played the giddy young daughter without exaggerating. Herbert Ashley and Mark Woolley comedied as two sailors. The musical numbers were well interpolated, and the costumes and choruses were in keeping with the tone of the performance. The Crawford brothers opened the olio with a series of changes, of which the concluding number, a Jockey dance, was most heartily received. Ashley and Woolley, Dutch and Hebrew peasants, were funny; Eloise Mortimer submitted several ballads, well sung; the Harry and Mary duo, a pair of comedians, did some of the best burlesque buck dances in clever style; Fred Russell and Will C. Bell presented a comedy musical act with burlesque cake walk; George Harr and Emily Jordan, in their character work, were accorded their usual hearty reception and persistent applause; Baron adams, in his illustrated song, "The Merry Old England," Walcott and Stanford, managers of the show; Charles L. Irwin, representative; Wm. Morris, musical director. The chorus includes Carrie Hawkes, Florence Dalzell, Lulu Davenport, Nellie Montrose, Belle Donaldson, Ann Morris, Dot Ashley, Lissie Fitzgerald, George Wainwright, Bessie Anderson, May McIntosh, and Edith Kolla. Next week, the Zero Burlesques.

**Mines's Bowery Theatre** (*Thos. W. Mines, manager.*)—Clark Bros. Royal Burlesques played to two big houses Monday, 24, and the excellent olio and rollicking burlesque seemed to please immensely. The comedy role was replaced by the Breen Monday night. The duo, the clever club juggling act was applauded long and loudly. Merritt and Rozella, Annie Morris, Bixie and Hughes, Campbell and Caulfield, Mile. Carrelly and Adams and Coulter and Starr made up an interesting array of acts. The Gay Travelers, a burlesque troupe, based on principal comedians, provided much laughter, and the spectacular lions were well put on. Next week, the Indis Maldens.

**Third Avenue Theatre** (*A. H. Sheldon, manager.*)—"The Span of Life," which has been seen for a great many times in New York, proved to be an attraction here this week, opening Sept. 24. The cast included W. F. Conrad, Harry Adair, George Goett, Little Todson, Leonora Gordon, Madie Le Clare, Carrie Andrews, Fannie Hunt and the Three Donazzetas, who provide the humorous bridge. Lewis Donazzetta is proprietor of the show; John Beffel, business manager; George Schneider, treasurer. The orchestra is led by Manhatton Theatre (Brady Ziegler, manager).—"Caleb West" began Sept. 24 its second week. Business last week was very large, and, despite all prognostications to the contrary, he play appears to be on for a long run. It is, in fact, one of the strongest plays of its class—popular, and successful. The stock is doing some time, and if success is the reward of management it will be well merited.

**Garden Theatre** (*Chas. Frohman, manager.*)—E. N. Sothern, in "Hamlet," is now in the second and last week of his stay. He continues to draw the largest weekly attendance in the theatre, and has much reason to rejoice in his victory. On Wednesday, Oct. 3, Richard Mansfield will produce Shakespeare's "King Henry V."

**Broadway Theatre** (*Jacob Litt, manager.*)—Klaw & Erlanger's splendid production of "Be-Run" is now in the fourth week and last for the season. The success of the play has been drawing well, and those desiring seats should go no time in making application.

**Madison Square Theatre** (*Chas. Frohman, manager.*)—"The Double Bill," "Ib and Little China" and "The Husbands of Leontine," constitutes a strong attraction at this house, where the bill and the work, with but little time remaining to its credit.

**Daly's Theatre** (*Daniel Frohman, manager.*)—"The Rose of Persia" entered on Sept. 24 the fourth and last week of its run. It will follow Oct. 1 by the Japanese musical comedy "Savoy," which has won success at Daly's Theatre in London.

**Criterion Theatre** (*Chas. Frohman, manager.*)—James K. Hackett, in "The Pride of Jennico," entered on Sept. 24 upon the fourth and final week of his second engagement at this house, in which he has duplicated his previous success. He will be followed Oct. 1 by "The Sign of the Cross."

**Proctor's Fifth Avenue Theatre** (J. H. Fynes, general manager).—Marshall P. Wilder is the bright particular star offered at the leading theatre for the past week, and his "prince entertainers," as he calls them, scored his usual decided hit. Bert Coote, assisted by Chas. W. MacDonald, Marie Pavry and Louise Sebroff, presented his pleasing sketch, "Supper for Two," and won great favor. Lizzie B. Raymond sang a budget of popular songs and carried away another triumph. The comedy duo, the Reed Birds, in their music sketch, "Morning After the Ball," were accorded their full meed of applause, and Hamilton Hill sang himself into the good graces of his hearers. Les Frassetto found favor in their musical novelty, and Garetta's birds performed many tricks which seemed surprising to the audience. The company also featured a new bill, still a feature of the bill. Silvern and Emerie, on the flying rings, won well deserved applause for their work. The bill was well rounded out by Rae and Brosche, comedy sketch team; Morton and Elliott, in a musical act; Harry and Evans, in a comedy sketch, and Tommy and Mary. The Tuesday bill included the novel Robert Hilliard and Charles in "The Littlest Girl." Gertrude Haynes, Emma Carus, Howard and Brand, and Post and Clin on.

**Mine's Eighth Avenue Theatre.** (J. H. Bucken, representative).—Frank B. Carr's Indian Maidens, headed by Pearl Marquett, manager, and her troupe of native dancers, closed last night landed safely Monday, Sept. 24, and began a week's engagement to good business. The opening number is "Pocahontas in New York," and engages the entire company, all again appearing in the burlesque, "Fun in the White House," which finishes the show. Matt C. Woodward is the star of the bill, followed by Bob Walters, and pretty much everything else that goes to make up the accepted requisite of first class burlesque, the audience was well entertained. The bill is very enlivening and engages Theresa and Jessie La Mar, in a sister act; Geo. W. Cunningham and George Simpson, comedians; Robert Hilliard and Besse Phillips, dancing soubrette; Dick and Kirtie Kummins, comedy duo; Will Swan and Frank M. Bambarb, acrobatic comedians, and James C. Baron and Frank M. Forrest, character songs. The show is excellent in all departments and fully maintains last season's reputation. Next week, T. W. Crane will open.

**Knickbocker Theatre** (Harry Mann, manager).—Francis Wilson is now in the third week of his engagement, presenting "The Monks of Malabar." His many admirers rejoice that he has an offering greatly superior to that of last season, and they are showing their appreciation. He is followed by the comic duo, Mos, manager, and Skuner, in "Prince Otto," one of his four weeks' work in his engagement at this house, and is playing to large and appreciative audiences.

**Garrick Theatre** (Chas. Frohman, manager).—Louis Mann and Clara Lipman, in "All on Account of Eliza," entered on Sept. 24 upon the fourth and last of a successful engagement. Efforts are still being made to secure the services of other theatre. They will be followed at this house on Oct. 1 by Wm. H. Crane, in "David Harum."

**Empire Theatre** (Chas. Frohman, manager).—John Drew is making a great triumph at this house in "Richard Carvel." Standing room audience and the performance does not fail to arouse enthusiasm. In consequence of the demand for seats the Wednesday matinee will begin this week, the third week of the engagement.

**Atlantic Garden** (W. Kramer's Sons, managers).—Eldora and Norine, equilibrist and jugglers; the International Trio, in operatic comedy; and the "Three Kings," in farce, are the acts of the day; the Balrys, Santora, the magician, and Pauline Payfer, descriptive vocalist, are the acts for this week.

**JOHN PHILIP SOUSA** and his band met with a warm welcome from the Sunday night concert audience at the Metropolitan Opera House, September 24, and were twice applauded since their return from reaping honors abroad at the Paris Exposition and in the principal cities of France, Germany and Belgium.

**NEW YORK LODGE NO. 1, B. P. O. ELKS,** donated two hundred and fifty dollars to the Galvesto fund, and sent it by wire on Sept. 16 to the Galvesto relief committee.

**JUDITH BISCHOFF**, of the Supreme Court, has appointed James R. Kiernan receiver for the Greater New York Amusement Company which formerly carried on the New York Theatre, on the application of the Union Surety and Guaranty Company, to which the bond was given. The receiver's report against the Greater New York Amusement Company by the Cary Printing Company for \$520 on Jan. 8, and by Park & Tilford for \$1,445 on Feb. 8. The application for the receivership was begun on May 31 last, and in matters before the court adverse to the time of the bond was received for \$900. It was stated that the defendant is indebted in large sums of money to the Union Surety and Guaranty Company on undertakings of appeal. Two of these were on appeal from the judgments mentioned in the complaint. Strictly legal questions were involved in the case. The Appellate Term of the Supreme Court it was also stated that there are a large number of judgments against the Greater New York Amusement Company unsatisfied of record. The company was incorporated on March 8, 1898, with a capital stock of \$200,000. Henry B. Sire vice president and treasurer. Henry B. Sire states the New York Theatre is now managed by the Sire Brothers and that the appointment of a receiver will in no way affect the present management.

**ALEXANDER SCHLEY**, formerly the Schley Music Hall, opened Saturday, Sept. 24, with the musical comedy "The Military Maid." Josephine Hall in the title role. The remaining important roles will be taken by Henry Bergmann, David Torrence, Sydney De Gray, Charles Riegel, Frank Egan, James Coyne, Mrs. Mat Snyder and Lucien Verna.

**Harlem.**—The Harlem Opera House (Alex Litchenstein, manager) reopened Saturday night, Sept. 22, for the season, with "The Roanders." Thos. Q. Seahoke, who had been charged with the job, took the bottom row. The costumes were new and the scenery had been touched up and brightened. During the Summer months the lobby has been done over in cream and gold, and the side walls in bright red, presenting a pleasing aspect.

**PROCTOR'S ONE HUNDRED AND TWENTY-SEVENTH AVENUE THEATRE** (Martin Fynes, general manager).—Business continues to improve, with satisfactory results. Harlemites saw much to approve in the bill presented Monday, 24. Robert Hilliard and his supporting company presented "The Little Girl," which was charming and well liked. The bill in her new production, "The Girl and the Moon," won favor. Stinson and Merton appeared in refreshing nonsense. Others, Emma Carus, singing comedienne; Herbert and Willing, in a black face act; Alex. Heindl, cellist; Gypsy and Ronva, vocalists, and the comedy duo, the Reed Birds, completed the bill, and the latest moving picture of the kalatechnoscope.

**METROPOLITAN** (Henry Rosenberg, manager)—Nellie McHenry presented a revival of "Mlle Maillot" to a filled house. Her support includes Ralph Delmore, who found favor from the previous season. The show was a good week, as the stars and players seemed to be well suited to the patrons of the house, and curtain calls were numerous. The scenery was an attractive feature and the cast capable in every respect. Next week, "Siberia."

**HURRICANE SEASON'S MUSIC HALL** (Ben Hurricane, manager).—This theatre has been the best of the best, and every indication points to a continuance of the same during the present week. The bill is excellent and includes: Cushman, Holcombe and Curtis, who made a good impression with their entertaining sketch. In which they introduced several new musical numbers. The comedy duo, Oberon, Ed. Fowler and Ed. Miller, in "A High Roller;" Ed. Miller and company, Imogene Comer, and Presa E. Army of Fun.

**Sherridan City Sports Burlesque Co.** made its first appearance in this section this season at a houseful of the best treated and good impression with its fine scenery, pretty women and handsome costumes. The show went without doubt, do its share of business during the week. As it opened, 24, to the best Monday night house of the season. Next week, Fads and Follies.

**WORMWOOD** (James Shes, manager).—The cool weather made a big improvement in the business during the past week, and very good houses prevailed. For week of 24 a good bill is offered, and good business may be expected. In the curio hall may be seen: Col. Wm. Reymann, lone cycle traveler; Mac Williams, the man who was killed by a trilologist; Frank Emerson, bon vivant; Bob Nicolai, wizard. In the theatre are: Cook and Boyd, Jenny Edwards, Jennings and West, Mlle. Viola, Robinson and Sheldon. Mat Higgins, former chief usher, has been made superintendent.

**BROOKLYN**.—The theatrical season has been fully launched in the borough. Heretofore the novelties at the local playhouses have been conspicuous by their absence, but with the current week new plays will be very much in evidence, and many will be seen throughout the season.

**WORMWOOD** (James Shes, manager).—The opening of the season here, Sept. 24, was an auspicious one, the house being packed. A double bill was presented in "Madame Butterfly" and "Naughty Anthony." The former was given as a sort of a preliminary feast, and was presented with the most vivid and brilliant lighting of lighting that have made its former productions memorable. In the longer play Charles E. Evans was given ample opportunity to display his talents as the Professor of Moral Culture. Next week, Julia Mariowe, in "Barbara" will be the chief attraction.

**COLUMBIA** (J. L. McDonall, manager).—The opening place here is "Woman and Wine," which drew a large audience 24. Next week, the Bostonians.

**GRAND** (Lew Parker, manager).—"A Hole in the Ground" is the attraction for the current week, and, judging from the size and popularity of the house, it was clearly evident that Hoyt farces are still popular. Charles Cowles, as the Stranger; Barry Maxwell, as the Empire; Frank Young, as the Station Agent; Nettle De Coursey, as the pert Lunch Counter Girl, and Beale De Vole, as the Telegraph Operator, were especially good. They kept their audience in a happy frame throughout the performance. Young and De Vole made a decided hit in their whirlwind dancing and acrobatic specialty. Next Week, "The Girl from Maxim's."

**BIJOU** (Lew Parker, manager).—"Sullivan and Brad's big, grand production, "The Angel of the Alley," was presented here 24, for the first time in this borough, and was witnessed by a large audience. It is a melodrama and has a wealth of special scenery. It has an interesting story and highly thrilling situations. The scene in the prison when the prisoner secures the death of the doctor, most dramatic ever presented here. The tableau of the electrocution chamber at Sing Sing Prison is especially good. The play made a deep impression upon its audience and appealed particularly to the gallery. Next week, "The Gauner's Mate."

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**STAR** (Wm. L. Bissell, manager).—Miner & Van's Bohemian Burlesquers is the attraction here for the current week. Two large audiences witnessed the afternoon and evening performances given 24. The performance opens with a burlesque called "A Case of Con," which affords Billy B. Van an excellent opportunity to show his versatility. Then follows some up to date specialties, given by some clever artists. Billy B. Van, as Casimir Comrade, and the Three Gardeners, in their musical act, the Three Sisters, Johnson and Hilliard, and Fred Wyckoff. The closing satire is entitled "A Scrambled Egg," in which Billy B. Van appears in the character that gave him renown. The comedy is bright, clever and meritorious, and affords the manager an opportunity to display their specialty forms in handsome gown, while the scenery is far above the average seen at this house. Next week, Weber's Dainty Duchesse Co.

**AL. REEVES' MUSIC HALL** (Thomas D. Van Osten, manager).—H. Jacobs' Butterfly Burlesquers, under the boards of the theatre, and proved sufficiently attractive to draw two large audiences to the afternoon and evening performances given 24. The entertainment begins with a farcical hilarity called "Mistaken Identity," which is interspersed with satirical songs, clever posing and handsomely gowned women. In the specialties follows are: Amy Nelson, comedienne; Garth and Fleming, grotesque eccentrics; J. W. Leslie and J. M. Curdy, with songs; Edwin and Nellie Stapleton, in "The Ambitious Youth"; the Mettew Duo, Russian dancers; "The Merry Men," concluding with the funny and amusing burlesque, "The Three Witches," entitled "Doing the Rounds of Gay Paris." During the action of this piece a number of novelties are introduced. Next week, Al. Reeves' Own Famous Big Co.

**AMPHION**.—William Coller will open the season here Sept. 1 in the new comedy, by Augustus Thomas, "The Quaker Girl."

**GAIRTY**.—Manager Bennett Wilson had a big audience night of Sept. 24, when George W. Monroe presented "Mrs. B. O'Shaughnessy, Wash Lady." The farce gives Mr. Monroe many opportunities for his ability as a mirth provoker, and he takes good advantage of them. The farce is a comedy of 1. "A Hole in the Ground." Coming week

**EMPIRE**.—Harry Williams' Imperial. In a new show, is Manager Clark's offering. He had a crowded house present night of 24 to bid them welcome. The olio: Blanche Newcomb, comedy, Whitelaw and Stewart, John B. Cane, the comedian, Edward J. Shaw, and Bula and Raymond. The burlesques are "On the Beach," and the comic satire, "McNally's Reception."

**NOVELTY**.—The bill which Manager Williams has this week is presented by Fullerton European American Stars. Those on the list are: Mr. and Mrs. Louis Starn, James and Lucy Allison, the Four Huntingtons, the Musical Kleists, the Seven Davensports, Zeb and Zarrow, Rayman and Hayman, Mons. Cheverell, and Prof. Blake's dog and monkey circus. The opening house was a large success last week.

**PATTON'S HEARTS**.—The opening of the town seems to have a very severe attack of what George Hoesy calls "The Payton Habit." He has made his new playhouse a success from the very start. Matinee and evening performances are just the same—crowded and well liked. George Hoesy's adaptation of "Quo Vadis" has proved an immense success; there weren't seats enough for those who wanted to get in and many were turned away. Manager Gotthold has already become popular with Eastern District theatregoers. His thoughtfulness for the comfort of his patrons is highly appreciated. Last week he had two theatrical parties in his house, and on Friday night a social political club is to be present, two hundred strong; a dinner to Manager Gotthold and the members of the company is arranged for after the



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## THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited)

ALBERT J. BORIE, GENERAL MANAGER.

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## QUERIES ANSWERED.

NO REPLIES BY MAIL OR TELEGRAPH.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL IN QUEST OF SUCH SHOULD WRITE TO THOSE WHO THEY SEEK, IN CARE OF THE CLIPPER POST OFFICE. ALL LETTERS WILL BE ADVANCED ONLY WHEN ONLY IF THE ROUTE OF ANY THEATRICAL COMPANY IS KNOWN, REFER TO OUR LIST OF ROUTES ON ANOTHER PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

## THEATRICAL.

W. A. P. State Mills.—We would not recommend an amusement tour with any of the machines to which you call our attention, not because of any defect in the machines, for so far as we know they are all good, but the moving picture machines are the only ones suited for public entertainment; and they are no longer a novelty on the road. For terms you should apply to those whose advertisements you send.

M. E. F. Providence.—Playwrights, players and performers are frequently admitted to theatres free of charge upon presentation of their cards. Such admission is granted as an act of courtesy and may not be claimed as a right. The custom is not, however, universal, and the privilege of admission is often denied. According to the terms of the bet as submitted by you, B. loses.

W. L. Phillipsburg.—Watch our route list. We publish their route whenever it is known to us.

W. J. F. Nashville.—See route list in this issue.

Mrs. M. B. D. M.—Address the party in care of THE CLIPPER.

J. H. B. New Castle.—There are thousands of manuscript plays whose authors are seeking a chance for production. The chances of success are therefore very slight. It would be best to deal directly with managers, but it will be difficult to obtain a hearing. Submit your stories first and get orders for the plays.

L. F. W. G. Rochester.—Address the party in our care.

P. J. D. Ware.—The party you name is the only one known to us in that line of business.

Mrs. H. S. Newburyport.—The party is unknown to us but if you will address him in our care we will advertise the letter.

B. W. W.—We have not heard of the company for a long time, and do not think it is now on the road.

Mrs. S. E. S. St. Louis.—We regret that we are unable to furnish any information concerning affairs in Galveston. We have not heard from our correspondent there since the flood, and fear that he was one of the victims.

H. L. L. Philadelphia.—Beginning at Cincinnati, at the principal Western cities permit vaudeville theatres to be open on Sunday.

C. M. K. Atlantic City.—Address the party in care of THE CLIPPER.

AMATEUR, Savannah.—Address Harold Roorbach, 132 Nassau Street, New York City.

J. A. S. Decatur.—Address J. F. Backman, St. Louis, Mo.

A READER, Louisville.—I. You can purchase the book of Devere's poems of M. Witmark & Sons, 8 West Twenty-ninth Street, New York City. 2. Address M. Bassett & Co., 100 East Madison Street, Chicago, Ill.

Mrs. G. E. B. Chicago.—The parties are not known to us.

B. & K. Valdosta.—Address Kunkely, 163 South Street, New York City.

J. H. Butte.—The party is not performing, but we have not heard of his death.

M. S. Terre Haute.—Address the party in care of THE CLIPPER.

H. D. G.—The party is not known to us.

M. S. Philadelphia.—See route list in this issue.

F. Y. L. Salem.—You fail to inform us what "union" you desire to join.

E. L. D. Catsaugau.—See route list in this issue.

L. W. R. Keswick.—The whereabouts of the party is unknown to us, but if you will address a letter in our care we will advertise it.

G. D. Hoboken.—The party is not known to us by any other name, nor do we know her present whereabouts.

G. L. M. Boston.—We do not know who publishes the song. Address the Enterprise Music Supply Co., 42 West Twenty-eighth Street, New York City.

E. J. McG. Baton Rouge.—It is impossible for us to inform you of the weight of the party.

JEANNE, Paterson.—We never advise anyone to go upon the stage.

LA ROSE.—See reply to Mrs. S. E. S., in this column. Address the party in our care and we will advertise the letter.

P. M. Union City.—It is too late in the season to secure such position. Make application now to managers for next season. We advise you not to make the offer you suggest.

F. De C.—Send to the Librarian of Congress, Washington, D. C., for the necessary blanks and instructions. You will be obliged to send two printed copies of the play, together with one dollar.

M. B. M. Newark.—The New York State Fair was held at Syracuse, Aug. 27 to Sept. 1.

J. K. M. Cleveland.—Proprietors of theatres in cities having more than twenty-five thousand inhabitants must pay a war tax of one hundred dollars. Companies playing only in cities of that size are exempt from taxation, otherwise they must pay a tax of ten dollars in each State or a proportionate amount reckoned from date to July 1 following.

W. L. J. N. Orleans.—We have heard that the proposed journal was never issued, and you are evidently only one of many for whom there is no redress.

J. M. H. Chicago.—We have not heard of the party for a long time. Address letter in our care and we will advertise it.

L. H. W. J. Memphis.—See route list in this issue.

C. W. B. Rochester.—We do not know the publisher. Address the Enterprise Music Supply Co., 42 West Twenty-eighth Street, New York City.

G. F. E. Cincinnati.—Address the party in care of THE CLIPPER.

H. G. Portland.—The show is on the road.

W. S. D. Boston.—I. We cannot afford space to enumerate the duties of an advance agent. 2. It is a hard position to fill well and requires much experience.

B. P. Philadelphia.—The whereabouts of the party is unknown to us. Address letter in our care and we will advertise it.

E. S. Milwaukee.—The card having been exposed by the dealer in the draw, the player to whom it was dealt cannot accept it, but it must be placed on the bottom of the deck, and he be given the next card from the top of the pack, and before any player to his left has been helped.

R. L. J. Lakewood.—In three handed pinochle, unless trumps are led, the third player to a trick is not obliged to go over the preceding play.

W. H. B. New York.—As A failed to take a trick, he loses his meld of 40. No meld points can be added to a player's score until he has taken a trick.

D. S. J. Little River.—We were never personally cognizant of two such hands resulting from a straight deal.

R. J. New Orleans.—When players decide to play a game differently from that governed by the established rules they must frame their own rules for emergencies that may arise.

T. W. Chicago.—B. who needed but one point won when he played high, with understanding that his opponent made in play the three he bid, that fact not giving the latter precedence in the count.

H. A. D. New York City.—Here is the rule: "After the cards have been dealt any player, in his proper turn, beginning with the player to the left of the dealer, after making good the age's ante, may raise the same any amount not exceeding the agreed upon limit." C, who made good the ante with two dollars, and then raised it the limit (\$10.00), was right.

M. C. Kane.—You count two for only the pair of queens. 2. A counts for both the pair of aces, and for making thirty-one. 3. A cut in cribbage must consist of at least four cards. 4. The greatest number that can be counted for any single hand or crib is twenty-nine, consisting of three fives and a jack of the same suit as the five turned up.

J. M. G. Chicago.—B is entitled to a run of four and one for the last card.

H. A. B. Cleveland.—It should not be scored as an error unless the throw was so wild that an additional base was gained.

RAINBOW POOL, New York City.—Two of the boats having started, thus constituting a race, the pool stands.

M. F. G. Cambridge.—1. The records given in THE CLIPPER ANNUAL are the best authenticated. 2. The party was doubtless mistaken. 3. A straight pull up is required, no jerk being allowed. Will be pleased to receive the result of your proposed attempt.

AL. W. New Orleans.—Write to James E. Sullivan, secretary of the Amateur Athletic Union, 16-18 Park Place, New York City.

M. A. Q. Notre Dame.—There is no work published that contains the information you desire. THE CLIPPER ANNUAL is as near complete as it is possible to make it, omitting the special information you are in search of, which, not being essential, we cannot spare space for.

MISCELLANEOUS.

J. A. G. Pennfield.—Write to the Scott Stamp and Coin Company, 15 East Twenty-third Street, New York City.

D. K. B. West Reading.—Write to Dick & Fitzgerald, 18 Ann Street, this city, stating what you desire.

J. D. Mt. Clemens.—Address W. A. Cole, 179 Tremont Street, Boston, Mass.

BOULETTE, New York City.—You will find a treatise on the game, with an estimate of the leading chances, in "The American Hoyle," published by Dick & Fitzgerald, 18 Ann Street, this city.

E. L. Strawberry Point.—The following is correct: "There would be no place in creation for such women as I am were it not for the fact that men are as you are."

MACK, Rochester.—We would advise you to make application to the district attorney of the county for the desired information.

A. W.—If each match represented one dollar, and A won at each of the five times they matched, he is entitled to five dollars.

## Checkers.

To Correspondents.

MIRON.—A letter to you.

H. W. COOLING.—Yes, 60 cents.

T. J. NAGER.—The N. Y. C. Co., No. 347 East Ninth Street. Pleased to see you.

News of the Game.

The well known Brooklyn expert, R. P. Ostrander, is anxious to get on a match with Joseph Collins for a suitable stake.

Bryson, in a letter to Bro. Calvert, says "you Americans have made too much of those matches," referring to the Yates-Wyllie match. The CLIPPER has for years fought for a recognition of facts. Our British cousins did not believe us; their view was, to say the least, a curious one to take when he had seen the original agreement to play for the world's championship signed by both Yates and Wyllie. When we learned that Melvin Brown was going abroad we requested him to take those articles with him and show them to Bryson. He (Brown) did so, and at last Mr. Bryson is convinced that Wyllie lost the world's championship; and, furthermore, that Wyllie spoke falsely when he said that the championship was not involved, and now, as truth has finally triumphed, we'll "let bygones be bygones." It is on tap that there will be two new checker magazines on the market in the near future. Watch for them.

## Solution of Position No. 30, Vol. 48.

BY W. SEWARD, NEW YORK.

Black 2 3 5 7 12 14 16 17 20.  
White 9 15 19 21 23 26 27 30 32

White to play and win.  
30 25 2 9 21 14 20 27 10 7  
3 8 13 6 13 17 13 22 27 31  
25 22 5 9 6 9 16 20 19 15  
7 11 6 2 18 22 14 10 31 26  
22 13 9 13 27 24 31 26 23 18  
11 18 2 6 22 31 22 24 26 23  
9 6 14 17 9 13 20 27 7 2

White wins.

Position No. 31, Vol. 48.

BY GROSVENOR.

Black 1 7 8 11 13 14 18

White 16 20 21 25 26 27 29

Black to play and draw.

Game No. 31, Vol. 48.

Played in New York, between Dr. Schaefer and A. J. De Freest.

De Freest played black.

11 16 20 18 5 23 14 11 16  
14 20 6 9 25 22 16 20 21 17  
16 19 16 11(b) 5 9 14 9 25 30  
23 16 3 7(a) 27 23 21 25 17 13  
12 19 27 23 8 11 30 21 30 26  
22 18 16 15 8 13 18 13 9  
10 14 31 27 4 11 16 26 22  
18 15 9 13 32 27 18 22 9 6  
7 10 21 17 6 10 26 17 22 18  
25 22 14 21 22 18 13 22 7 11  
14 18 23 7 10 15 6 2 19 23  
29 25 2 18 18 14 22 25 11 15  
9 14 22 16 18 2 7 18 11

Drawn.

(a) Dr. Schaefer gives the following:

18 23 19 24 14 18 1 10 10 17  
27 18 26 19 22 17 28 19 21 14  
14 23 14 23 6 10 4 8 18 22  
22 18 11 16 15 6 16 12 14 9  
16 14 9 14 8 24 8 11 11 16  
25 22 23 19 32 28 17 14 Drawn

(b)

27 24 18 23 17 13 12 16 32 23  
8 12 27 18 9 14 24 20 19 26  
31 27 14 23 26 22 18 22 50 23  
3 9 22 17 14 13 28 18 10 26  
16 11 1 5 22 17 23 27 11 7

Drawn.

## Chess.

Enigma No. 3,351.

As we are out one Enigma, the following is inserted to catch up with the procession.

at QKt2, Ksq, Qb6, Kk12, K4, Kk15.

at KR, KR, Ksq, QR2, Q5, K7, Kk2, Kk12.

In the above position S. Loyd, in 1891, announced mate in eight moves. J. Halpern now submits it to The Eagle as a mate in five!

Enigma No. 3,352.

Via Australasian.

at KR, KR, Q2, KB3, QR2, Kt2, B2, Q4, Kk12, Ksq, Qk15, R2.

at KR, QR4, KR, Qk15, Qk12, QR2, Kt2, Q4, Kt2, K8, Kk12.

School World says: "White mates by Black's best possible defence in nine moves;" but F. H. Heron, in Australasian, points out that White can mate in eight moves!

Problem No. 3,353.

BLACK (Mr. Escott).

WHITE.

Mr. Barry announced mate in sixteen moves!

Game No. 3,353.

In the semi-finals of the F. G. C. A., New England division, given not merely for its mate attachment but chiefly on account of the really refreshing energy displayed by both parties.—Brooklyn Eagle.

CENTRE GAMBIT.

White, H. W. Barry, E. B. Escott. Black, H. W. Barry, E. B. Escott.

1. P to K4 2. P to K4 3. Q to Qd4 4. P to K3 5. Q to K3 6. Q to K3 7. P to K3 8. P to K3 9. P to K3 10. P to K3 11. P to K3 12. P to K3 13. P to K3 14. P to K3 15. P to K3 16. P to K3 17. P to K3 18. P to K3 19. P to K3 20. P to K3 21. P to K3 22. P to K3 23. P to K3 24. P to K3 25. P to K3 26. P to K3 27. P to K3 28. P to K3 29. P to K3 30. P to K3 31. P to K3 32. P to K3 33. P to K3 34. P to K3 35. P to K3 36. P to K3 37. P to K3 38. P to K3 39. P to K3 40. P to K3 41. P to K3 42. P to K3 43. P to K3 44. P to K3 45. P to K3 46. P to K3 47. P to K3 48. P to K3 49. P to K3 50. P to K3 51. P to K3 52. P to K3 53. P to K3 54. P to K3 55. P to K3 56. P to K3 57. P to K3 58. P to K3 59. P to K3 60. P to K3 61. P to K3 62. P to K3 63. P to K3 64. P to K3 65. P to K3 66. P to K3 67. P to K3 68. P to K3 69. P to K3 70. P to K3 71. P to K3 72. P to K3 73. P to K3 74. P to K3 75. P to K3 76. P to K3 77. P to K3 78. P to K3 79. P to K3 80. P to K3 81. P to K3 82. P to K3 83. P to K3 84. P to K3 85. P to K3 86. P to K3 87. P to K3 88. P to K3 89. P to K3 90. P to K3 91. P to K3 92. P to K3 93. P to K3 94. P to K3 95. P to K3 96. P to K3 97. P to K3 98. P to K3 99. P to K3 100. P to K3 101. P to K3 102. P to K3 103. P to K3 104. P to K3 105. P to K3 106. P to K3 107. P to K3 108. P to K3 109. P to K3 110. P to K3 111. P to K3 112. P to K3 113. P to K3 114. P to K3 115. P to K3 116. P to K3 117. P to K3 118. P to K3 119. P to K3 120. P to K3 121. P to K3 122. P to K3 123. P to K3 124. P to K3 125. P to K3 126. P to K3 127. P to K3 128. P to K3 129. P to K3 130. P to K3 131. P to K3 132. P to K3 133. P to K3 134. P to K3 135. P to K3 136. P to K3 137. P to K3 138. P to K3 139. P to K3 140. P to K3 141. P to K3 142. P to K3 143. P to K3 144. P to K3 145. P to K3 146. P to K3 147. P to K3 148. P to K3 149. P to K3 150. P to K3 151. P to K3 152. P to K3 153. P to K3 154. P to K3 155. P to K3 156. P to K3 157. P to K3 158. P to K3 159. P to K3 160. P to K3 161. P to K3 162. P to K3 163. P to K3 164. P to K3 165. P to K3 166. P to K3 167. P to K3 168. P to K3 169. P to K3 170. P to K3 171. P to K3 172. P to K3 173. P to K3 174. P to K3 175. P to K3 176. P to K3 177. P to K3 178. P to K3 179. P to K3 180. P to K3 181. P to K3 182. P to K3 183. P to K3 184. P to K3 185. P to K3 186. P to K3 187. P to K3 188. P to K3 189. P to K3 190. P to K3 191. P to K3 192. P to K3 193. P to K3 194. P to K3 195. P to K3 196. P to K3 197. P to K3 198. P to K3 199. P to K3 200. P to K3 201. P to K3 202. P to K3 203. P to K3 204. P to K3 205. P to K3 206. P to K3 207. P to K3 208. P to K3 209. P to K3 210. P to K3 211. P to K3 212. P to K3 213. P to K3 214. P to K3 215. P to K3 216. P to K3 217. P to K3 218. P to K3 219. P to K3 220. P to K3 221. P to K3 222. P to K3 223. P to K3 224. P to K3 225. P to K3 226. P to K3 227. P to K3 228. P to K3 229. P to K3 230. P to K3 231. P to K3 232. P to K3 233. P to K3 234. P to K3 235. P to K3 236. P to K3 237. P to K3 238. P to K3 239. P to K3 240. P to K3 241. P to K3 242. P to K3 243. P to K3 244. P to K3 245. P to K3 246. P to K3 247. P to K3 248. P to K3 249. P to K3 250. P to K3 251. P to K3 252. P to K3 253. P to K3 254. P to K3 255. P to K3 256. P to K3 257. P to K3 258. P to K3 259. P to K3 260. P to K3 261. P to K3 262. P to K3 263. P to K3 264. P to K3 265. P to K3 266. P to K3 267. P to K3 268. P to K3 269. P to K3 270. P to K3 271. P to K3 272. P to K3 273. P to K3 274. P to K3 275. P to K3 276. P to K3 277. P to K3 278. P to K3 279. P to K3 280. P to K3 281. P to K3 282. P to K3 283. P to K3 284. P to K3 285. P to K3 286. P to K3 287. P to K3 288. P to K3 289. P to K3 290. P to K3 291. P to K3 292. P to K3 293. P to K3 294. P to K3 295. P to K3 296. P to K3 297. P to K3 298. P to K3 299. P to K3 300. P to K3 301. P to K3 302. P to K3 303. P to K3 304. P to K3 305. P to K3 306. P to K3 307. P to K3 308. P to K3 309. P to K3 310. P to K3 311. P to K3 312. P to K3 313. P to K3 314. P to K3 315. P to K3 316. P to K3 317. P to K3 318. P to K3 319. P to K3 320. P to K3 321. P to K3 322. P to K3 323. P to K3 324. P to K3 325. P to K3 326. P to K3 327. P to K3 328. P to K3 329. P to K3 330. P to K3 331. P to K3 332. P to K3 333. P to K3 334. P to K3 335. P to K3 336. P to K3 337. P to K3 338. P to K3 339. P to K3 340. P to K3 341. P to K3 342. P to K3 3







they are injuring the game by their rowdy actions upon the ball field, as they can see that for themselves by the slim attendance at their games. The result of the major league games played last week is given below:

**TUESDAY, SEPT. 18.**  
At the Polo Grounds, this city—Pittsburg, 9; New York, 2. Base hits—P. 17; N. Y. 11. Errors—P. 2; N. Y. 3. Pitchers—P. Waddell; N. Y. Hawley. Umpire, Snyder. Time, 2:05. Attendance, 2,200.

At Brooklyn—St. Louis, 9; Brooklyn, 2. Base hits—St. L. 13; B. 7. Errors—St. L. 4; B. 6. Pitchers—St. L. Young; B. Weyling and Kennedy. Umpire, Gaffney. Time, 2:07. Attendance, 800.

At Philadelphia—Philadelphia, 6; Cincinnati, 4. Base hits—P. 9; C. 12. Errors—P. 1; C. 2. Pitchers—P. Frazier; C. Newton. Umpire, Hurst. Time, 2:20. Attendance, 1,518.

At Boston—Boston, 14; Chicago, 5. Base hits—B. 13; C. 10. Errors—B. 0; C. 7. Pitchers—B. Pittenger; C. Cunningham. Umpire, Murray. Time, 1:58. Attendance, 700.

**WEDNESDAY, SEPT. 19.**  
At the Polo Grounds, this city—Pittsburg, 5; New York, 2. Base hits—P. 17; N. Y. 11. Errors—P. 2; N. Y. 3. Pitchers—P. Chesbro; N. Y. Carrick and Taylor. Umpire, Snyder. Time, 1:55. Attendance, 1,200.

At Brooklyn—St. Louis forfeited game to the home team.  
At Philadelphia—Philadelphia, 8; Cincinnati, 7. Base hits—P. 9; C. 12. Errors—P. 2; C. 3. Pitchers—P. Bernhard and Donahue; C. Phillips. Umpire, Hurst. Time, 1:40. Attendance, 1,546.

**THURSDAY, SEPT. 20.**  
At the Polo Grounds, this city—New York, 3; Brooklyn, 2. Base hits—N. Y. 9; B. 8. Errors—N. Y. 3; B. 1. Pitchers—N. Y. Taylor; B. Kitzon. Umpire, Snyder. Time, 2:00. Attendance, 1,500.

At Boston—Boston, 5; Philadelphia, 2. Base hits—B. 8; P. 9. Errors—B. 3; P. 5. Pitchers—B. Lewis; P. Orth. Umpire, Hurst. Time, 1:58. Attendance, 550.

At Pittsburgh—Pittsburg, 10; St. Louis, 4. Base hits—P. 13; St. L. 11. Errors—P. 2; St. L. 1. Pitchers—P. Tannehill; St. L. Powell. Umpire, O'Day. Time, 1:45. Attendance, 6,300.

**FRIDAY, SEPT. 21.**  
At Brooklyn—New York, 4; Brooklyn, 3. Base hits—N. Y. 8; B. 8. Errors—N. Y. 3; B. 2. Pitchers—N. Y. Mercer; B. McGinnity. Umpire, Snyder. Time, 1:33. Attendance, 2,500.

At Boston—Boston, 11; Philadelphia, 0. Base hits—B. 13; P. 4. Errors—B. 1; P. 3. Pitchers—B. Dineen; P. Dunn. Umpire, Hurst. Time, 1:55. Second game—Philadelphia, 10; Boston, 6. Base hits—P. 10; B. 11. Errors—P. 2; B. 2. Pitchers—P. Frazier; B. Fitcher. Umpire, Hurst. Time, 2:18. Attendance, 2,000.

At Pittsburgh—Pittsburg, 7; St. Louis, 3. Base hits—P. 15; St. L. 12. Errors—P. 1; St. L. 2. Pitchers—P. Phillips; St. L. Young. Umpire, O'Day. Time, 1:55. Attendance, 3,600.

At Cincinnati—Cincinnati, 6; Chicago, 3. Base hits—Cin. 7; Chi. 4. Errors—Cin. 0; Chi. 2. Pitchers—Cin. Hahn; Chi. Garvin. Umpire, Emslie. Time, 1:28. Attendance, 300.

**SATURDAY, SEPT. 22.**  
At the Polo Grounds, this city—New York, 6; Brooklyn, 5. Base hits—N. Y. 9; B. 10. Errors—N. Y. 2; B. 1. Pitchers—N. Y. Hawley; B. Donovan and Kennedy. Umpire, Snyder. Time, 2:04. Attendance, 6,800.

At Boston—Philadelphia, 5; Boston, 4. Base hits—P. 9; B. 11. Errors—P. 6; B. 2. Pitchers—P. Donahue; B. Willis. Umpire, Hurst. Time, 1:30. Attendance, 3,000.

At Pittsburgh—St. Louis, 7; Pittsburgh, 6. Base hits—St. L. 14; P. 11. Errors—St. L. 0; P. 4. Pitchers—St. L. Jones; P. Chesbro and Waddell. Umpire, O'Day. Time, 2:00. Attendance, 8,000.

At Cincinnati—Chicago, 5; Cincinnati, 4. Base hits—Chi. 6; Cin. 8. Errors—Chi. 2; Cin. 1. Pitchers—Chi. Menefee; Cin. Scott. Umpire, Emslie. Time, 2:18. Attendance, 900.

**SUNDAY, SEPT. 23.**  
At the Polo Grounds, this city—St. Louis, 1. Base hits—St. L. 8. Errors—P. 2; St. L. 2. Pitchers—P. Leever; St. L. Powell. Umpire, O'Day. Time, 1:50. Attendance, 6,500.

**MONDAY, SEPT. 24.**  
At Boston—New York, 14; Boston, 10. Base hits—N. Y. 12; B. 10. Errors—N. Y. 5; B. 4. Pitchers—N. Y. Carrick and Taylor; B. Lewis and Pettenger. Umpire, Snyder. Time, 2:40. Attendance, 1,500.

At Brooklyn—Philadelphia, 9; Brooklyn, 6. Base hits—P. 11; B. 9. Errors—P. 1; B. 3. Pitchers—P. Orth; B. McGinnity. Umpire, Hurst. Time, 2:12. Attendance, 2,600.

At St. Louis—St. Louis, 1; Pittsburgh, 0. Base hits—St. L. 4; P. 4. Errors—St. L. 1; P. 1. Pitchers—St. L. Young; P. Waddell. Umpire, O'Day. Time, 1:25. Attendance, 1,100.

**Standing of the Clubs to Sept. 24, Inclusive.**

Clubs.	W.	L.	P.	Clubs.	W.	L.	P.
Brooklyn	73	50	583	Chicago	60	67	472
Pittsburg	73	53	578	St. Louis	56	68	451
Philadelphia	67	57	540	Cincinnati	51	71	439
Boston	61	61	500	New York	53	70	481

## Cricket.

THE CHAMPIONSHIP GAME between the Germantown and Belmont teams for the Balfox Cup, which was commenced Sept. 8, at Philadelphia, was played to a conclusion 19, and resulted in a sensational victory by seven wickets for the Belmont team, the totals being: 282 for three wickets to 281. A. M. Wood scored 103, not out, and J. B. King made 79 for the Belmont eleven, the pair making a prolonged stand and putting on runs at a remarkably rapid rate before the third wicket fell. A. W. Jones had previously scored 154, and N. Z. Graves made 61 for the Germantown eleven, who had the advantage of batting first.

AT A RECENT MEETING of the Kings County Club, of the New York Cricket Association, the following officers were elected for the ensuing year: President, E. C. Huskisson; vice president, G. Williams; secretary and treasurer, A. B. Lewis; captain, G. Williams; vice captain, A. Nugent; executive committee, F. H. Fisher and C. T. Tiddings.

THE LAST CHAMPIONSHIP GAME of the New York Cricket Association was played Sept. 1, at Prospect Park, Brooklyn, the Nelson Lodge eleven then defeating the Kings County team by totals of 71 to 58. E. A. Skynne and A. Nugent led in bowling for their respective elevens, the former capturing six wickets for 12 runs, and the latter taking four wickets for 12 runs.

THE EXECUTIVE COMMITTEE of the Metropolitan District Cricket League met Sept. 4, and decided to abandon the intercity game with Philadelphia, it being found inexpedient to get together an eleven to represent New York in the game scheduled to be played in Philadelphia.

## United States vs. Canada.

The annual international game between elevens representing the United States and Canada was played Sept. 21 and 22, on the grounds of the Germantown Club, at Philadelphia, and resulted in a victory for the United States team by two wickets. C. C. Morris, of the Haverford College team, was substituted for A. W. Jones, who was unavoidably absent, and proved to be the highest scorer in each inning for the United States team, making 37 and 32 in almost faultless form. P. H. Clark and J. B. King bowled effectively for the United States team, the former capturing six wickets at the cost of 41 runs in the first inning. H. C. Hill led in bowling for the Canadian team, securing seven wickets for 58 runs in the first inning. The score:

CANADA.		UNITED STATES.	
Logan c. Scatagood	15 run out	8	
Stranbenzie c. Green			
b. King	0 c. King b. Clark	13	
Counsell b. King	8 b. King b. Patton	30	
Gillespie b. Clark	5 c. Patton b. Clark	16	
Hill b. Clark	5 c. Patton b. Clark	16	
Ledger b. Clark	7 b. King	1	
Forrester c. Greene b.			
Clark	4 not out	21	
Lownsbrough, not out	17 b. Clark	9	
Chambers c. Henry b.			
Clark	16 run out	2	
Baldwin b. Patton	7 b. King	0	
Wright b. Patton	1 b. King	1	
Extras	24 Extras	20	
Total	108	Total	120

AN ELEVEN of the Multnomah Club defeated a team of British sailors by a score of 182 for five wickets to 54, Aug. 11, at Portland, Oregon. C. W. Lawrence, who made 105, not out, for the home team, beat his previous inning record for Oregon of 104, not out, scored in 1894. Included in his 105 were six hits for 6 cents, the total of which being clean over the grand stand at long on.

THE JUNIOR ELEVEN of the Germantown and Philadelphia Clubs played Sept. 17, at Philadelphia, the former team winning by a score of 228 for eight wickets to 57. R. L. Pearson made 111, and F. White got 57 for the Germantown team.

F. J. PRENDERGAST, of the Manhattan Club, has accomplished a remarkable record by scoring 1,025 runs in twenty-five innings during the past season. This is the largest aggregate of runs ever scored in a season by a New York batsman.

ELEVEN of the BELMONT and SHERWOOD CLUBS played Aug. 30, at Philadelphia, the former team then winning by totals of 201 to 105. J. B. King scored 101 in faultless form for the Belmont team, and then retired, not out. J. Bridge made 51 for the Sherwood team.

THE CONCLUDING CONTEST in the championship series of the Metropolitan District Cricket League took place Aug. 25, at Bayonne, N. J., the Knickerbocker Athletic Club's team playing the Manhattan team. The former team won by a score of 142 to 14 for the latter, who declared their innings closed. The Knickerbocker eleven had made 50 for three wickets before the call of time, and the game resulted in a draw.

THE UNFINISHED GAME for the Philadelphia Cup between the Merion and Germantown teams was played to a conclusion Aug. 22, at Philadelphia, the former team winning by a score of 256 to 114. Bennett's batting and bowling helped the Merion eleven to win with ease, he scoring 81 in almost faultless form, and securing seven wickets at the cost of 48 runs.

AN ACCIDENT occurred in a game recently played at Cambridge, Eng., one of the cricketers slipping on a piece of wood as he was fielding a ball, and fracturing both his legs.

## Theatrical.

ILLINOIS.—(See Page 676.)

Chicago.—The new season is starting out well. Although nothing at all sensational has been offered here in the theatrical line, yet the attendance has been good. Last week the local houses were well filled, or, in some instances, crowded. This week, in point of attractions, is about on the average. Charles Frohman's company, Charles H. Hoyt's "A Midnight Bell," and Lincoln J. Carter's latest production, "Down Mobile," are among the newcomers, while the local stock organizations appear in new plays, and several companies which have won favor elsewhere. The prospects are for a good average week. Manager Will J. Davis, of the Illinois Theatre, announces that seats for the opening night of the new house will be auctioned off at Powers Theatre, Oct. 3. This being Chicago Day and a holiday, Mr. Davis expects his auction will attract a big crowd. Joseph Jefferson will be asked to start the sale. The opening of the new theatre will be made a big event in local theatrical circles. Oct. 16 has been set as the date for the opening of the Kelly and Leon Opera House (formerly Steinway Hall). The Kelly and Leon Minstrel and Burlesque Opera Company will consist of forty-two persons, all males. The aggregation will take the road for the week preceding the Chicago opening. The engagements of the following principals have just been announced: Francis Leon, black face burlesque prima donna; Fred B. Malcolm, vocalist and burlesque character artist; Milt. G. Barlow, leading comedian; Dick Ralph, comedian and dancer; William Holbrook, tenor; Fred Dixon, tenor and stage manager; Master Walter Lennox, at the head of a chorus of choir boys; Prof. A. Loebster, musical director of orchestra of twelve pieces; W. Frank Bernard, basso; W. T. McLean, baritone; J. M. Crampton, basso; H. F. Butterworth, basso. Edgar Healy will be scenic artist; Signor Cavalozzi, costumer, and Hugh Coyle has been engaged as press agent. "Ching Chong," the "Boxer's Bride" will be the opening attraction. A high class of entertainment is planned, as may be judged from the fact that the admission price will range from 50 cents to \$1.50. There will be no Sunday performances.

POWERS' (Harry Powers, manager).—Charles Frohman's Empire Theatre Co. is the attraction here this week, succeeding Daniel Frohman's aggregation. The company will remain for two weeks. "Brother Officers" is the week's offering, a play new to Chicagoans. Next week "Lord and Lady Algy" will be the opening attraction. The leading woman, but will not appear until next week, Margaret Anglin having the leading female part this week. Miss Anglin's Roxane to Mansfield's Cyrano, two seasons ago, is remembered with much pleasure here. William Faversham, of course, is the leading man. The Daniel Frohman Stock Company finished a successful engagement last Saturday night. Mr. Mason, Mr. Finney, Miss Spong and Miss Tyree firmly established themselves in the favor of local theatre-goers.

GREAT NORTHERN (D. E. Russell, manager).—Charles H. Hoyt's "A Midnight Bell" is the attraction at this house this week. Alice Rosefield takes the part of Dot, and the company includes Harry S. Thompson, Gus Tate, Harry Mainhall and Lillie Lawson. Richard Golden, as Old Jed Prouty, drew well at this house last week. The support was good, and the rural drama pleased the audiences. Ward and Vokes, in "The Floor Walkers," will be the next attraction. STUDEBAKER (Kirby Chamberlain, manager).—The Castle Square Opera Co. begins its second week of the season with a revival of Chas. Lecocq's "Girolo-Girolo." Last week "A Trip to Africa" was well presented by the company and drew good houses. The singers were warmly welcomed back to the city. Maud Lillian Barr, Gertrude Quinlan, and Blanche Chapman demonstrated again that they could act as well as sing. Miss Berli's voice shows considerable improvement. Reginald Roberts, too, is better, vocally, than when last seen here. Frank Moulton, as comedian-in-chief, sings well, acts well and keeps his audience in laughter. The company deserves another prosperous season. "Pretty costumes are more than ever a feature at this house. "El Capitán" will be presented next.

MCVICKER'S (Jacob Litt, manager).—"Way Down East" enters upon its sixth week with popularity undiminished. Packed houses ruled every day last week. The engagement may possibly be lengthened, so great has been the attendance.

## Belmont and Weston.

Excellent business continued last week, and there is little doubt but that the new venture will be a success. CLARK STREET DIMM MUSEUM (George Middleton, manager).—The fat couple, Chauncey Moreland and bride are the chief attractions in the curio hall this week. The ball in the theatre includes: The Loveland Children, Gracie Nelson, the Newman Sisters, John Corbin, Baby Crystal, and Hall and Howe.

LONDON DIMM MUSEUM (Capt. John White, manager).—The following are at this house this week: Bert Thompson, nall king; Karol Juggler; Signa, musical Turk; Millie De Roche, "fire queen"; Dan Kahn, Burns and Alton, Hattie Mitchell.

THE CHUTES (E. P. Simpson, manager).—The season at this resort was brought to an end Sunday, 23. The management report the most prosperous season since the sport of shooting the chutes was inaugurated here in 1894. Not a single accident occurred during the year. The resort will open next May and will be conducted on the old lines.

FERRIS WHEEL PARK (L. V. Rice, manager).—Although the big wheel will continue running until Oct. 1, the vaudeville season came to a conclusion Sunday night, 23. The final bill was a good one, consisting of Mme. Pianka's trained lions, Cyreen and Noonan, Amaro, Mr. and Mrs. Swickart, Billie Taylor, Caldwell and Henry, and the Doerge Sisters. "Life resort" had a successful season and, as far as is known now, will re-open again next season.

GOSPIP.—The benefit performance given at the Auditorium last Friday afternoon, by the local theatrical managers, for the Galveston sufferers, proved a success. The great hall being well filled. A large sum was netted for the Texan unfortunates.

.....Tom Nawn, "Smiley" Corbett and Abe Jacobs, all well known theatrical men, are principals in an interesting bet. They wagered \$500 against an equal sum put up by Tom Hanton, the well known sporting man. "Life resort" had a successful season and, as far as is known now, will re-open again next season.

DEARBORN (W. W. Thilston, manager).—"The Dashing Fellow, D'Artagnan," is the attraction at this house this week. The company is introduced as follows: D'Artagnan, James E. Wilson; Athos, Robert Ransom; Aramis, Edward Mackay; Richelieu, Gardner Crane; Buckingham, Harry Stubbs; Bonacieux, Will. Evans; Rochefort, W. H. Dillie; Lady de Winter, Grace Real; The Queen, Frances Whitehouse; Constance, Mamie Ryan. "The Magistrate" was well received last week by good audiences.

HOPKINS (Col. J. D. Hopkins, manager).—"The Girl of Steel," the English melodrama, by Benjamin Landeck and Arthur Shirley, is presented here this week by the stock. Arthur Mackley joins the stock company this week, as does Alexander Gaden and Mae Louise Aigen. With the new recruits, the melodrama should be a strong drawing card. The vaudeville bill includes: The DeLaur and De Brimont Trio, World and Hastings, and the polscope, with new pictures. Excellent business ruled here last week.

ALHAMBRA (J. M. Ward, manager).—"Down Mobile," Lincoln J. Carter's latest play is presented here this week. Like all of Mr. Carter's productions, it is a play of stirring interest. It is a story of life in the South and deals with the superstitions of the negroes and whites dwelling in the neighborhood of the swamps of Alabama. "The Night Before Christmas" drew good houses last week.

ACADEMY (E. P. Simpson and E. H. Macoy, managers).—"A Child of Fortune" is presented here this week. Gertrude Behesi takes the title role. James F. Perry and Dorothy Kent are other principals. "The Girl of Steel" is also being presented, in contrast to the disastrous end of "The Egyptians" the week before.

BIJOU (Macoy & Colvin, managers).—"On the Suwanee River" is the play this week. As the title implies, the scenes are laid in the South. The negro songs are numerous. "The Fast Mail," a vaudeville sketch, was cordially received by good audiences.

MASONIC TEMPLE (J. J. Murdock, manager).—"The Girl with the Auburn Hair" still continues to head the bill at this house. An exceptionally strong programme is of. Fred B. Malcolm, vocalist and burlesque character artist, and Bunt and Budd share the honors with the auburn haired girl. Others on the bill are: Seeley and West Spencer and Kelley, Gilbert Girard. Monday night, Sept. 24, is advertised as souvenir night, with portrait buttons of "The Girl with the Auburn Hair" as gifts. This house continues to do good business.

CHICAGO OPERA HOUSE (Kohl & Castle, managers).—Maurice Barrymore and his company head the bill at this house this week, presenting the comedy drama, "Too Sweet Last." Large houses will doubtless be drawn to this theatre. The rest of the bill is strong, too. It is as follows: The Todd Judge Family, Edgar A. Ely, Tom Nawn and company, in "Pat and the Genii"; J. D. Winton, Cyreen and Norman, Maud Beece, Baker and Lynn, W. T. Houston, Troupe, Platt and company, the Flying Dutch, Suttie and Brown, Prof. Burch, Brothers Simmons, Conkey, club juggler and balancer; Lizzie McKeever. The business at this house was excellent last week. Clayton White and Marie Stuart made their customary hit, and the vaudeville bill was much favored.

OLYMPIC (Kohl & Castle, managers).—The bill for week of 24 is an excellent one and includes acts new this season. The bill follows: Ida Van Sclen and Wallace Campbell, in a sketch, entitled "A Sporty Education"; Gus Williams, Teozouin, Arab Stauffer and Witter, the Flying Dutch, Suttie and Brown, Prof. Burch, Brothers Simmons, Conkey, club juggler and balancer; Lizzie McKeever. The business at this house was excellent last week. Clayton White and Marie Stuart made their customary hit, and the vaudeville bill was much favored.

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## Camden.—At the Camden Theatre (Taylor & Thomson, managers).

The current week is held by Mr. and Mrs. Mrs. W. H. Taylor, in "For Fair Virginia," "Captain Swift" and "Faint" Oct. 3-4. Knobs o' Tennessee; 4-6, Dry, Shaw Brothers and Mark's Minstrels; 7-9, Stebson's "Uncle Tom's Cabin." Business has been big all season.

## DEATHS IN THE PROFESSION.

JOHN H. CARLE ("The Lively Old Flea"), banjoist and comedian, died Sept. 29, at Flood's New Park Theatre, Curtis Bay, Anne Arundel Co., Md. He was born in Portland, Me., seventy-five years ago, and was one of the old school of performers, retaining his vivacity to the day he died. It was his pride to say he was the oldest banjoist and vocalist performing before the public. In his early days he was connected with the best shows of the day, and had traveled all around the world. He went to Baltimore fourteen years ago, and was engaged to play two weeks at the above theatre, and was retained in stock for that season. From that time until his death he was employed there. Not having any known living relatives, the remains were taken in charge by Mr. Flood. The burial occurred at Cedar Hill Cemetery, Anne Arundel County.

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NELLIE, for Rep., Vand. or No. 1 Medicine Cos.;  
single and double specialties; change often; carry  
two strong novelty acts; no time to lose. Address  
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give 1 1/2 hours' entertainment, assisted by motion  
pictures and view song machine. Will pay good  
salary if you are good people. Must change for  
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Juvenile leads, some heavies. Rachel May Clark,  
leading woman, specialties, emotionals, juveniles,  
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vested. Large line special paper. Special car.  
Will be carried inside of \$200 per week. Should  
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play organ, and work in acts. Lady doing spec-  
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10 Rounds and Introduction. Good condition, \$5  
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of four, violin, cornet, trombone and piano; double  
in brass if necessary on two cornets, tenor and tri-  
tone. Up in show Mx. E. P. SHELTON, Marion, Kan.

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Join me at once; have work for you for Fall and  
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**WANTED**, All Around Comedian Must play  
good organ or can't use you. Must join on wire.  
Ans. GERMAN MED. CO., Anita, Cass Co., Ia.

**MORTGAGE SALE** of A. J. U. T. C. property  
and effects at Belleville, Ont., Oct. 6, 1900; 100  
round top, 10 ft. wall, main guys, ropes, falls, 15 L  
seven tier seats, band wagon, two drums. The  
above will be offered single or in bulk. JOSHUA  
DUFFIN, Bailiff for Mortgage. M. GUSTINE.

**WANTED**, USEFUL REPERTOIRE  
PEOPLE. Boozers, Fighters and Knockers, Nix!  
Franklin A. Ramsdell, why don't you write.  
EUGENE KRICK, Morgantown, Ind., week Sept. 24.

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Full Line of Traps and Bells, and up in all  
Branches. Theatre preferred. Can furnish the  
best of reference. Address EDWIN A. WELCH,  
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**"KITTY MOORE"**, a Song of the Gay Sea-  
shore. Beautiful Waltz Song. By LEO W. WRIGHT.  
168 Lines, \$5.50. Prof. copy, 2c. Orchestration, loc.  
GLOBE MUSIC COMPANY, 1927 North Twenty-  
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**MISS LE ROY**, at Baton, Ohio, Feb.—"Miss  
Le Roy, under the management of Prof. G. W. Hib-  
bard, made three of the finest balloon ascensions  
and parachute leaps at our Fair that we have ever  
had the pleasure of witnessing."—H. H. FARR,  
Secretary; G. W. HIBBARD, Troy, Ohio. Week  
of Oct. 1 open.

**VERSATILE COMEDIAN AND BANJO-  
IST**, suitable for week. AT LIBERTY OCT. 1.  
FRANK L. GORDON, East Liverpool, Ohio.

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**Wanted Quick,**  
GOOD COMEDIAN with specialties, USEFUL  
ACTRESS to do neat specialties, PIANIST.  
Those who wrote before, write again. L. RUFUS  
HILL, Hill's Players, Mapleton, Minn., Sept. 27,  
28, 29; Le Sueur, Minn., week of Oct. 7.

**PARTNER WANTED, LADY OR SENT.**  
With \$500, to back a No. 1 road attraction. In-  
vestor handles all money and acts as treasurer.  
Special scenery, special paper and good booking.  
Running expenses \$300 per week. 14 people in Co.  
Ans. quick. I mean business. Address  
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Full line traps and bells; CAN DOUBLE ALTO; up  
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liable. R. T. LESLIE,  
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a much needed vacation, and my  
friends, "I Need Your Money,"  
so send in your contributions. I  
am ready for business. Have a funny parody on  
"Blue and the Gray," "Little Georgia Rose," "Lady  
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AGENT OR BUSINESS MANAGER,  
Twelve years' experience, sober and reliable;  
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**AT LIBERTY,**  
Well Known Experienced Actor and Thorough  
Stage Director; one of the best. Have Sapho Mss  
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in loads, juveniles, ingenues. Some characters and  
soubrettes with strong specialty. Joint engage-  
ment only. Pay our own board. Address  
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few on hand. Professionals in town wishing to  
call, am at home from nine A. M., till four P. M.  
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and accessories built to last and give the best re-  
sults. PRICES THAT CANNOT BE BEAT. Satis-  
faction guaranteed.  
CHAS. I. NEWTON, 252 6th Ave., N. Y.

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HITS,  
In Farce Comedy and Specialties.  
AT PEORIA, ILL., ONE WEEK, COMMENCING  
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**WHO**  
Wants the Live and Hustling Young Manager?  
Will take half interest in a thoroughly organized  
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A combination act, house and a number of drops  
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GOOD COMEDIAN with specialties, USEFUL  
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Those who wrote before, write again. L. RUFUS  
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**PARTNER WANTED, LADY OR SENT.**  
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Then up spoke another, "You're off your dip,  
Though he lives in the White House grand."

He is only a bird in a gilded cage,  
A ruler in name alone,  
For there is Mark Hanna, the Trust's best friend,  
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But day of election is coming nigh,  
Then Bryan will hold the stage.  
He must win in the end,  
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Not a bird in a gilded cage.

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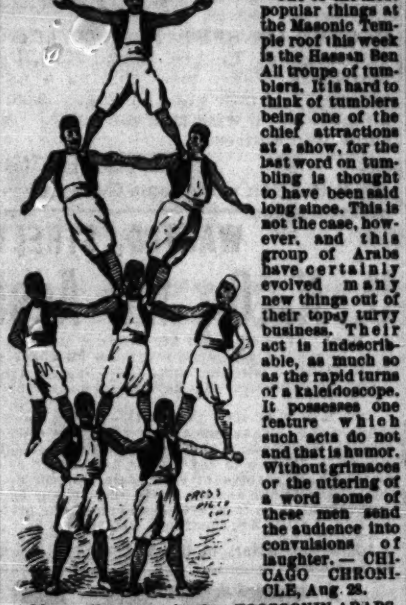
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being one of the chief attractions  
at a show, for the last word on tum-  
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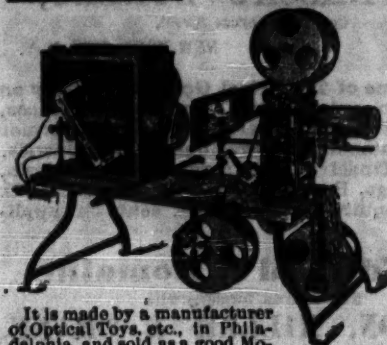
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L. P. ANDREWS, Chairman, U. N. O. Street Fair Association. P. L. POTTER, Sec'y.

Address all letters to ODESSA, Mo., F. R. LANGLEY, Manager UNO, Australian Snake Eater.

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We have made a success in Germany, where we have been rated as the best in our class. This month at Deutsches & Lea, Munich, where we are repeating our Leipzig success. We have received scores of offers, and are already booked for season of 1901-02 as follows: September, Deutsches & Lea, Munich; October, Wintergarten, Berlin; November, Seala & Lea, Copenhagen, Denmark; December and January, Alhambra, London; February, Reichshallen, Cologne; March 16-31, Variete, Prague; April, Rennacher's, Vienna; May 1-5, Krystal Palace, Leipzig. We have arranged with a prominent pantomime producer, of London, to get up a new pantomime for use at the cost of \$1,000. For it we will have new scenery, apparatus and properties. Our Bar Act will, of course, be introduced into the pantomime, which will also be full of surprising situations. We will play this season with the Harry Williams Show, but will return to Europe early next season to prepare to open our foreign dates with our New Act. Permanent address, C. M. ZAZELL, 1434 Michigan Ave. Chicago, Ill.

## EDISON FILMS

### THE GALVESTON HORROR

At the first news of the disaster by cyclone and tidal wave that devastated Galveston on Saturday, Sept. 8, we equipped a party of photographers and sent them by special train to the scene of the ruin. Arriving at the scene of desolation early last week, our party succeeded at the risk of life and limb in taking about 1,000 feet of moving pictures. In spite of the fact that Galveston was under martial law and that photographers were shot down at sight by the excited police guards, a very wide range of subjects has been secured.

The series, taken as a whole, will give the entire world a definite idea of the terrible disaster, unequalled since the Johnstown Flood of 1889. The following pictures average 100 feet in length. They are all copyrighted and fully protected by law. They are made from the original negatives, taken at great expense, and expressed to us immediately they were taken. We will prosecute anyone who copies or uses copies of these films:

- BIRD'S-EYE PANORAMA OF EAST GALVESTON**..... 100ft.
- The cyclone struck the city from this end, which was the most densely populated portion. The houses for blocks around are completely wiped out, while the lumber, furnishings, etc., are piled up in an immense mass to the West and South of the picture. The foreground is strewn with sewing machines, hundreds of which were scattered all over the city.
- SEARCHING RUINS FOR DEAD BODIES ON BROADWAY**..... 50ft.
- This shows the heart of one of the tremendous drifts in the East End of Galveston. Hundreds of bodies are concealed in these immense masses, and at the time the picture was taken the odor given out could be detected for miles. The subject shows a gang of laborers clearing away the debris in the search for corpses, one of which was discovered while the picture was being taken.
- PANORAMA OF WRECKAGE ON WATERFRONT**..... 50ft.
- This picture shows the remains of one of the docks, several freight cars being piled one upon the other, while the most interesting part of the picture shows two schooners literally smashed one into the other, forming a most picturesque mass of wreckage.
- PANORAMA OF THE GALVESTON POWER HOUSE**..... 50ft.
- This building and machinery supplied the electric power and electric light for the entire City of Galveston, including the car system. The building, which is of solid masonry, is a complete wreck, and together with the twisted iron work of the machinery shows the tremendous power of the cyclone.
- PANORAMA OF THE ORPHANS' HOME, GALVESTON**..... 50ft.
- This is the building in which so many of the poor orphans met their death. The place is completely dismantled. In addition to the orphanage is shown one of the principal streets in Galveston blocked with overturned houses and other materials.
- LAUNCHING A STRANDED SCHOONER FROM THE DOCKS**..... 75ft.
- During the terrific storm all of the light craft along the dock front was lifted out of the water and washed up into the streets, many of them being carried for miles inland. This subject shows a number of boatsmen who have banded together to get their craft back into the water, a panoramic view being taken of the schooner as she glided sideways down the improved ways, forming a very interesting subject.
- BIRD'S-EYE PANORAMA OF DOCK FRONT, GALVESTON**..... 75ft.
- Taken in the heart of the business section, showing dismantled cars, wrecked warehouses, schooners and tugs that had been stranded on the docks, also the tents that had been rigged up for the poor people that had been left entirely homeless.
- PANORAMIC VIEW OF GALVESTON, FROM TREMONT HOTEL**..... 50ft.
- This picture shows several buildings which were wrecked and also shows a rear view of this hotel, which is on the highest point of land in Galveston, and in which several thousand people were saved.

We shall have a further list of subjects on arrival of our special party, now on its way home.

### PARIS EXPOSITION

5,000 feet of Pictures of Scenes in Paris and at the Paris Exposition. These films are all copyrighted and fully protected by law. They were made from original negatives at a great expense. We will prosecute anyone who copies or uses copies of these films.

- PARIS EXHIBITION VIEWED FROM THE SEINE**..... 375ft.
- We can supply an excellent strip from the above film, showing
- THE STREET OF THE NATIONS**..... 75ft.
- PANORAMIC VIEW FROM THE EIFFEL TOWER, ASCENDING AND DESCENDING**..... 200ft.
- We can furnish the ascent in a 150ft. strip.
- PANORAMIC VIEW OF THE MOVING SIDEWALK AT THE PARIS EXPOSITION**..... 100ft.
- PANORAMIC VIEW FROM THE MOVING SIDEWALK, PARIS EXPOSITION**..... 100ft.
- PANORAMIC VIEW OF THE EIFFEL TOWER TAKEN FROM THE OUTSIDE**..... 100ft.
- PARIS EXHIBITION FROM THE TROCADERO PALACE**..... 100ft.
- We can furnish also an excellent 50ft. length.
- CIRCULAR PANORAMIC VIEW OF THE ESPLANADE DES INVALIDES**..... 100ft.
- CIRCULAR PANORAMIC VIEW OF THE CHAMPS DE MARS**..... 50ft.
- DRIVING SCENE IN THE CHAMPS ELYSEES**..... 75ft.
- CIRCULAR PANORAMIC VIEW OF THE PLACE DE L'OPERA**..... 75ft.

### FOREIGN SUBJECTS

- CLIMBING SNOWCLAD MOUNTAINS IN SWITZERLAND.**
- GREAT FIRE ENGINE SCENE IN BRESLAU, GERMANY.**
- MILITARY MANEUVERS OF THE GERMAN ARMY.**
- GREAT WATERFALL OF THE RHEIN AT SCHAFFHAUSEN, GERMANY.**
- VIEW OF THE RHEIN FALLS FROM THE CENTRE OF THE RAPIDS.**
- JOHANNESEN MAERCHEN GRUPPEN OF THE LEGENDS AND FAIRY TALES OF THE PAST CENTURIES.**

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**THE COMPLETE PLAY 2,000 FEET IN LENGTH.**  
We have added to the Passion Play several scenes taken in Ober Ammergau, South Bavaria, on July 24, 1900. Following is a list of these pictures which will add local color to the popular Passion Play:

- No. 1. TRAIN LOADED WITH TOURISTS ARRIVING AT OBER AMMERGAU.
- No. 2. OPENING OF THE GREAT AMPHITHEATRE DOORS FOR THE INTERMISSION.
- No. 3. STREET SCENE IN OBER AMMERGAU.
- No. 4. ANTON LANG'S HOUSE. This is the man who plays the part of Christ in the Passion Play.

### SPECIAL NOTICE

While our photographers were crossing the Atlantic Ocean, a most wonderful and sensational picture was secured showing A STORM AT SEA. This picture was secured by lashing the camera to the after bridge of the S. S. Kaiserin Maria Theresa, of the North German Lloyd Line, during one of its roughest voyages. The most wonderful storm picture ever secured. Taken at great risk. 100ft.

### CHINESE PICTURES

- BOMBARDMENT OF THE TAKU FORTS**..... 100ft.
- STREET SCENE IN PEKING**..... 50ft.
- SCENE IN LEGATION STREET, SHANGHAI**..... 50ft.

### NEW

**CIRCULAR PANORAMIC VIEW OF NIAGARA FALLS**..... 100ft.

This picture was taken from Goat Island, beginning with the camera placed looking up the rapids above the Horse Shoe Falls. The camera is slowly and evenly turned until the Horse Shoe Falls are brought into view, showing the immense volume of water rushing over the precipice and mist rising in great clouds. A party of tourists is seen in the foreground of the picture sitting on the brink of the precipice. The camera revolves, making a complete circle until the American Falls come into view.

**GIRLS FROLIC AT THE SEASHORE**..... 100ft.

Shows a party of girls waiting on the shore for a boat containing two lovers to take them aboard. The boat is pulled in near the shore, but the occupants refuse to take in the passengers. The girls then jump into the water, swim to the boat and upset it, throwing the lovers into the water.

**TRIAL RUN OF THE NEW BATTLESHIP "ALABAMA"**..... 50ft.

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**BIRDSEYE VIEW OF GALVESTON, SHOWING WRECKAGE,** - - - 100 feet.  
**TAKING THE DEAD FROM THE RUINS,** - - - 150 feet.  
**SUNKEN STEAMER IN GALVESTON HARBOR,** - - - 50 feet.  
**VIEW OF CITY OF GALVESTON FROM THE WATERFRONT.** - - - 100 feet.

These Extraordinary Films are Clear and Brilliant in Detail.  
**25 STEREOPTICON SLIDES OF THE GALVESTON DISASTER NOW READY.**  
**PARIS EXPOSITION, Panoramic Views.**

- No. 1. PALACE OF NAVIGATION, - - - 100 feet.
- No. 2. FOREIGN PALACES, - - - 80 feet.
- No. 3. OLD PARIS, - - - 80 feet.
- No. 4. PAN. OF BOTH SIDES OF THE RIVER SEINE, - - - 50 feet.
- No. 5. THE TROCADERO, - - - 75 feet.
- No. 6. GRAND PALACES, - - - 50 feet.

**CHINESE FILMS.**  
**PRISONER IN THE PILLORY, TIEN TSIN, CHINA,** - - - 75 feet.  
**BEHEADING CHINESE PRISONER,** - - - 75 feet.  
**MASSACRE OF THE CHRISTIANS BY THE CHINESE,** - - - 50 feet.  
**CAPTURE OF THE TAKU FORTS BY THE ALLIED FLEETS,** - - - 200 feet.

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